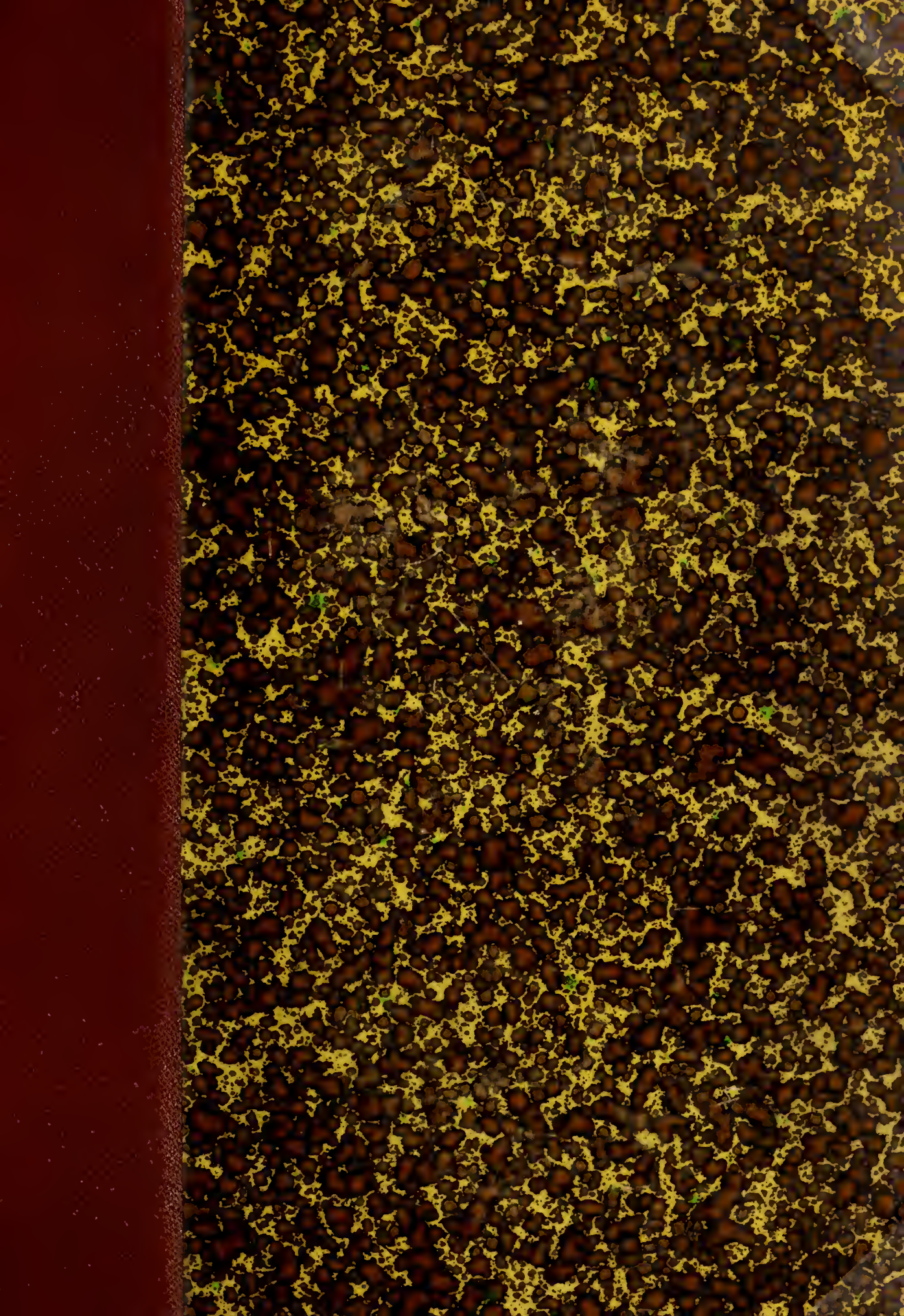

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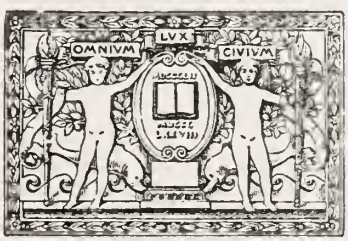

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The Bulletin of the Boston Public Library

JANUARY, 1945

The History of the Philippine Islands

An Exhibition in the Treasure Room

THE battle for the recapture of the Philippines arouses fresh interest in the history and conditions of these islands. To acquaint the public with significant data about them, an exhibition of rare books and maps has been arranged in the Treasure Room. The books consist mostly of accounts of voyages to the Pacific and of descriptions by missionaries of life in the interior. The maps are representations of the whole archipelago or of individual islands.

The earliest item in the exhibition is a first-edition copy of *De Moluccis Insulis* by Maximilian Transylvanus, published at Cologne by Eucharius Cervicornus in 1523. It is a letter addressed to the Archbishop of Salzburg, which describes Magellan's discovery of the archipelago on which he was destined to die. The Portuguese explorer stopped at the Philippines — the first European to set foot there — on March 16, 1521. He replenished his stocks of food, and then sailed to Cebu where, having reached a friendly agreement with the native chieftain, he and his party disembarked to hold Easter services. Maximilian then gives a vivid account of how, on April 27 of the same year, Magellan's men came to blows with a large force of natives under a stronger chieftain. "Accordingly," he writes, "he exhorted his men to take courage, and not to be alarmed at the superior force of the enemy; since it had often been the case, as had recently happened in the island of Yucatan, that two hundred Spaniards had routed two or even three hundred thousand Indians . . . Then he attacked the Mauthan islanders, and both sides fought boldly; but as the enemy surpassed our men in number, and used longer lances, to the great damage of our men, at last Magellan himself was thrust through and slain."

Another attractive item is a copy of the second edition of *The World Encompassed,* a compilation of narratives concerning Sir Francis Drake's voyage around the world between November 1577 and September 1580, and printed in London in 1635. The first edition was published in 1628.

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A good part of the book can be traced to stories written by men who accompanied Drake, and which were first published by Hakluyt in 1600. It is not certain that Drake reached the Philippines, although a landing at Mindanao is described in this version of his itinerary.

The most important source of information in the collection is the *Itinerario* of Jan Huygen van Linschoten, including charts, maps, and city plans. This book, a compilation of three earlier works by the distinguished Dutch traveler, first appeared in Latin in 1596. As Lawrence Wroth writes in his recently published study *The Early Cartography of the Pacific,* "Linschoten had collected from Portuguese and Spanish mariners, and from countrymen of his own in the Portuguese service, well-ordered directions for sailing from point to point among the islands and along the Chinese mainland as far north as Japan." In Mr. Wroth's opinion, "Rarely has a book fitted so neatly into the cultural structure of its time and place . . . The second and third books . . . confirmed the Dutch merchants in the belief that the time had come for a strongly supported and persistent bid for their share in the East Indian and American trade."

Three copies of this remarkable book are on display — the first English translation, printed in London in 1598; a Latin edition, published in The Hague in 1599; and the second French edition of 1619. The copy in English bears the coat of arms of Queen Elizabeth stamped upon the binding. The two unfolded maps represent, respectively, a general view of the Pacific and a view of the Philippines and adjacent islands. Each is clearly drawn and excellently printed, with attractive figures of fancy among the ocean spaces.

Several other early representations of the Philippines may be seen. Perhaps the rarest is Cornelius de Judaeis's atlas, published at Antwerp in 1593, with eighty-four maps. This is opened at a map of Asia, including Japan, the Philippines, and the East Indies. The mountain regions are indicated by curved lines, while the presence of man and beast is suggested by small figures. Judaeis's atlas was first published in 1578 with thirty-eight maps. Next to it in the showcase is a copy of the second edition of the Hondius-Mercator atlas, published at Amsterdam in three volumes in 1638. (The Library also has a copy of the very rare first edition, but this has no map of the Philippines.) Mercator was the father of modern cartography through his invention of a new method of projection, in which the points of the compass preserved the same direction over the whole map. He founded one of the most important cartographic publishing houses of the period, and was the first to use the name Atlas to describe a collection of maps. In addition, there is the rare sea-atlas of Pieter Goos, published at Amsterdam in 1672. It employs the plane projection common to the portulanos so as to make the maps of practical use. It is opened at the double-page map of the world, with a brilliant vision of the heavens above and the earth beneath it.

Another map of the Pacific islands is by Pedro Murillo Velarde, a distinguished Jesuit teacher at the University of Manila. Commissioned by the governor-general, it was engraved by Nicolas de la Cruz Bagay at Manila and was first printed there in 1734. The Library's copy is of the 1744 edition. Being the most accurate and complete map of the period, it continued in use until the end of the eighteenth century. It is also a very charming map; the coastlines are sharply marked, and the surrounding waters are decorated with ships. In the Sulu Sea appears a handsome figure of St. Francis Xavier, riding the waves, supported by two cherubs.

John Seller's *Atlas Maritimus,* published in London in 1675 — a collection of charts, based mainly upon Dutch atlases — also deserves attention. Seller was hydrographer royal to three successive British sovereigns. In the chart of the East Indies the coastlines are shadowed in color, which adds to their distinctiveness. There is also a map of the Philippines from Robert Dudley's Atlas, published at Florence in 1646-7. This was the first atlas in which the charts were drawn on Mercator's projection, since they too were intended for mariners' use.

ONE of the most interesting items of all is the original, unpublished manuscript of Nathaniel Bowditch's *Journal of a Voyage from Salem to Manilla . . . from March 1796 to May 1797.* Bowditch, aged twenty-six, traveled as supercargo aboard the *Astrea,* the first vessel from Salem to call at the Philippines. It was his second voyage overseas. The trip proved uneventful, but Bowditch never lacked occupation. Besides teaching navigation to members of the crew, he was engaged in a revision of Moore's *Practical Navigator,* London 1772. Between Batavia and Manila the ship traversed uncharted waters with strong currents and in the face of the northeast monsoon, but all the crew could take and work lunar observations. Unlike other vessels, theirs was not obliged to proceed by dead reckoning. When the *Astrea* arrived at Manila Bay John Stuart Kerr, the agent, remarked with pride: "There is more knowledge of navigation on board that ship than there ever was on all the vessels that ever floated in Manila Bay." And undoubtedly he was right.

Bowditch kept a harbor journal as carefully as he made his records at sea. In watching the life of Manila he wrote: "Large quantities of wax is produced on the Island, but it is dear owing to the vast consumption of it in the churches of which there are great numbers in Manilla and its environs. There are four Bishops on the Island and one Archbishop, whose power is very great . . . The Commandant who makes the visits examines every vessel. He also forbids vessels sounding in the harbor and bay, it being customary if a vessel shifts her berth for a pilot to come on board from the Commandant, they not being willing that the enemy should be able to get a knowledge of the depth of water in

the Bay. However it is so shoal that no vessel of war could come near enough to the City of Manilla to do any damage without landing their troops. The city is wall'd and is surrounded by a ditch, the gates being shut at 11 p.m. after which time no boat is allowed to go off. The inhabitants of the city and suburbs are very numerous, amounting to nearly 300,000. In the Philippines there is about 2 or 3 millions: Great numbers of Chinese . . ." The natives appeared to Bowditch "well used by the Spaniards, the King of Spain in all his public papers calling them his children."

The descriptions of two early expeditions to the Pacific are illustrated with pictures. The first is by Joris van Spilbergen, whose *Speculum* covers his travels from 1614 to 1618, authorized by the Dutch East India Company. The Library has a copy of the first edition, published at Leyden in 1619, and also a copy of the French edition, Amsterdam 1626. The pictures show the approach of Spilbergen's ships through the Strait of Manila, and the ships at anchor in the Bay of Manila. The Philippine coasts are casually sketched in, but there is vitality in the bellying sails and swirling waters. Theodore De Bry's *Collectiones Peregrinationum* has, of course, material on the Philippines. The exhibit includes a volume printed at Amsterdam in 1598, opened at the view of the ships of Oliver van Noort. They are anchored at the Bay la Bay, just north of the Strait of Manila. De Bry's publications were famous for their realistic engravings. Here the ships appear in orderly detail, and the nearby shores are carefully marked with trees and rocks.

Theodore de Bry's work is only one of the collections of voyages on view. Another is the famous *Purchas's Pilgrims,* a revision and continuation of Hakluyt's *Principall Navigations,* published in London in 1625. The volume contains the letters of the first travelers in the East, accounts of the founding of the East India Company, and reports of the growing rivalry of the English and the Dutch. There is also a description of the first expedition of Thomas Candish, who, starting in 1586, sailed around the world, and stopped at the Philippines. For his prowess and his writing Candish was knighted by Queen Elizabeth. He died on his second journey, which was fraught with all sorts of disasters; and his bad luck curtailed for some time the enthusiasm of the English for travel to the East. The eighth volume of *A Collection of Voyages and Travels . . . from the . . . Library of the Earl of Oxford,* London 1747, includes *A Discourse on the Navigation of the Portugueze* by Barnardine de Escalanta, first published in Seville in 1577, in which the journeys of missionaries from Mexico to the Philippines are discussed. The eagerness of Elizabethan readers for books of travel and the excitement which they felt about distant lands are explained by John Frampton, who translated the *Discourse* into English in 1579. "Finding now in England," he wrote, "many men in the art of navigation, and as well able to endure extreme

heat as extreme cold, and to cross the burnt line; as also able to pass the cold zone and frozen sea, and with all youth and fry of the realm, both infinitely abounding; and also exceedingly inflamed with desire to attempt new discoveries; I the rather decreed the translation hereof." The Library's copy of the set once belonged to President John Adams.

A collection of travels, printed in London in 1708, contains *The Travels of Pedro Teixeira from India to Italy by Land* in the first English translation. The author was a celebrated Portuguese Jew, who made a lifelong study of Oriental history and greatly added to the contemporary knowledge of it. The book was begun in Portuguese and later re-written and completed in Spanish. Teixeira speaks briefly but clearly of the Philippines. A more important piece of writing in the volume is *The Discovery and Conquest of the Molucco and Philippine Islands* by Leonardo de Argensola, a well-known Spanish poet. This book, written in 1609 at the request of the Council of the Indies, is one of the most pleasing of the minor Spanish histories. Argensola discusses Miguel Lopez de Legaspi's scheme for colonizing the Philippines and describes various activities of the Spaniards in the Islands. Next to the English translation of Argensola's work in the showcase is a copy of the original Spanish edition, printed in Madrid in 1609.

The last collection of travels in the exhibit is the first volume of *A Chronological History of the Discoveries in the South Sea* by James Burney, London 1800-07. Admiral Burney's account of the Pacific voyages before 1764 is still considered authoritative. He describes the conquest attempted by Ruy Lopez de Villalobos in 1547, that being the first Spanish expedition since the one of Magellan. It was Villalobos who gave those islands of the archipelago which he visited their name in honor of Philip II.

THE development of the Philippines was undertaken by Spanish missionaries, who dominated the life of the Islands from the middle of the sixteenth century until the American conquest. Their writings consisted mostly of scientific and social studies for Europeans and of books of religious instruction for the natives. Among those in the exhibition are two histories by Pedro Murillo Velarde, the cartographer and geographer — his dependable *History of the Jesuits in the Philippines from 1616 to 1716,* Manila 1749, and his *Geography and History of the Philippines,* Madrid 1752, the most complete account then available. An outstanding historian of the eighteenth century was Fr. Juan de la Concepcion, an Augustinian Recollect. He held numerous important ecclesiastical posts at Manila and gathered material for a fourteen-volume history of the Islands. This was published at Manila under the title *Historia General de Philipinas,* between 1788 and 1792, and, despite inaccuracies, it formed the background for many of the later historical studies.

The missionaries in the field were in frequent communication with

the Provincials for guidance in their work. The Library has a copy of a pastoral letter directed to the Franciscans, written in 1786 by Fr. Manuel Truxillo, the Commissioner General of the Order for "the Indies," advising the study of the native dialects and local geography. Next to this letter in the showcase is a book of regulations for religious observances and privileges, printed at Manila in 1739, and issued to members of the Order of Preachers of Saint Rossario. Fr. Joseph Torrubia, Chronicler General of the Franciscans, in 1753 produced a little work concerning Mohammedanism in the Philippines. Ten years later appeared an interesting account of the various races of the Islands by Fr. Antonio Mozo, Provincial Secretary of the Augustinians, with comments upon the course of their conversion to Christianity. A monumental study was the survey of native flora by Fr. Manuel Blanco, an Augustinian, published at Manila in 1837. It includes hundreds of colored plates reproduced from water-color paintings. The illustration of a cactus plant of a species found in Luzon, with a scarlet center and long graceful leaves, forms one of the most striking items in this exhibit.

Printing began in the Philippines at the opening of the seventeenth century. A Chinese Christian, Juan de Vera, published the first book, in Tagal, in 1602; the Franciscans printed a second book in 1606; and the Jesuits set up a press at Manila in 1610. One important book published by them was a grammar of the Pampango language, printed on rice paper in 1729. This paper, commonly used in the Orient, is made from rice stalks. Another valuable book, a Tagalog grammar, was issued by the Franciscans in 1745 in their monastery outside the walls of Manila. Both books — among the rarest published in the Philippines — are on display.

The exhibit emphasizes the early period of Philippine history. But there are also books on the modern era which deserve consideration. The battle on Leyte recalls the earlier American conquest of the Islands. On view are pictures from the American war with Spain; scenes of violent fighting at Manila Bay and Santa Mesa. In addition, there is a facsimile of the declaration of March 28, 1906, addressed to the Anti-Imperialist League by a large group of citizens of Manila in protest against the inadequacy of the American rule. Finally there is a copy of *Noli me Tangere,* the best known novel of José Rizal, written in 1886, and considered a landmark in Philippine development. The author, a pure Tagal, studied in Europe and then began a struggle for reform at home. He describes the dissolute condition and overbearing conduct of the clergy, as well as the evil-doing of the Filipino chieftains. He was banished, but his work opened up the question of freedom for his people from outside interference which remains a primary concern in our fight today.

THERESA COOLIDGE

Two Donatus Fragments

By ZOLTÁN HARASZTI

ABOUT the middle of the fourth century Aelius Donatus, a teacher of oratory in Rome, composed a treatise on Latin grammar — *Donati de Partibus Orationis Liber,* "Donatus on the Parts of Speech." The work, based upon the writings of earlier grammarians as far back as Aristarchus of Alexandria, became extremely popular. It was known as the *Ars Minor,* to differentiate it from the *Ars Maior,* a longer treatise by Donatus, which in addition deals with syntax, metrics, accents, punctuation, etc. But even more often the book was simply called *Donatus.* Indeed, after centuries of use, the name of the author became synonymous not only with his book but with beginners' studies in every field. From St. Jerome, who mentions Donatus as his teacher, to Sir Thomas More an endless number of writers speak of the little Latin grammar which served as the standard textbook in all the schools of medieval Europe. Children were trained to memorize it in their first year of instruction. Designed to teach Latin as a living language, the book treated the subject in the form of questions and answers. By the thirteenth century, as a further aid to memory, it was put into verse by Alexander de Villa Dei, under the title of *Doctrinale.*

It is no wonder that the *Ars Minor* was the first book which the original experimenter with printing produced. The *Doctrinale* was apparently the second. Some ten or fifteen years before Gutenberg (or Fust and Schoeffer) published the first Bible at Mainz, copies of Donatus's treatise seem to have been in print. Indeed, the oldest extant document relating to printing refers to this Latin grammar. The manuscript diary of Jean le Robert, Abbot of the Monastery of Saint-Aubert at Cambrai, which is preserved in the Archives at Lille, contains this entry: "Item pour. 1. doctrinal gette en molle anvoiet querre a Brug. par Marq. 1. escripvain de Vallen. ou mois de jenvier xlv pour Jaq. xx s.t. Sen heult Sandrins. 1. pareil q. leglise paiia."[1] Which may be translated as "Item for a printed *Doctrinale* for which I sent to Bruges by Marquet, a scribe of Valenciennes, in the month of January 1445, for Jacquet — 20 sous tournois. Little Alexander had a similar one for which the church paid." The diary has also another entry, written six years later, about a copy of the *Doctrinale* "which was bought at Valenciennes, was printed, and cost twenty-four gros," and which, incidentally, was "altogether faulty and worthless."[2] There has been a lively discussion about the meaning of *gette en molle.* Various German scholars have argued that *jeter en molle* means *mettre en forme* or "to place in a form," and that the expression refers to mere block printing.[3] However, the French, among

them Auguste Bernard who discovered the manuscript, translate it as "cast in mould," insisting that printing with cast metal type was meant.[4]

The question is important. If the *Doctrinales* purchased by the Abbot of Cambrai were printed with cast metal types, they were in all likelihood made by that early Dutch printer whose books still exist in numerous fragments. They could have been printed at Mainz, too, for Gutenberg may have produced his earliest publications by that time; but their presence in Flanders points rather to Haarlem in Holland. And if *Doctrinales* could be purchased at Bruges in 1445, there is reason to believe that *Donatuses* also, printed with a still earlier type, were issued before 1440.

It is a pleasure to announce here that the Library has recently acquired two such Donatus fragments — one vellum leaf from the 24-line edition and two vellum leaves from a 27-line edition. The first measures 154 by 202 mm; the length of a line is 134 mm, and the line-endings are even. Its recto contains a large part of the section "De Participio," the top line beginning ". . . ab hac et ab hoc legente vel legenti" and the bottom line ending ". . . accusativo hunc." The verso is faded; undoubtedly, the leaf was once used for the lining of a book. The second fragment, a double-leaf, measures 300 by 200 mm; the length of a line is 118 mm, and the line-endings are even. The top three lines on the recto of the first leaf are all but illegible; they are followed by the paragraph beginning "Communia quae sunt?" and ending with ". . . tertia ut legit." Then comes the section "De Adverbio." The second leaf is more damaged, as are both verso sides.

Apart from the Bible, no other book was so frequently reprinted in the fifteenth century as Donatus's *Ars Minor*. The *Gesamtkatalog der Wiegendrucke* lists no less than 356 editions — among them 91 printed with the early Dutch types and 49 with early Mainz types. And there were many more editions in the sixteenth and even in the seventeenth century. With few exceptions, all reproduce a late medieval text, which contains a number of additional chapters besides the ancient text. These were necessary because Aelius Donatus taught only four declensions and three conjugations, whereas later five declensions and four conjugations were used. Further, the two texts differ through numerous little additions and omissions.

Fragments of the early Dutch books are difficult to procure, since most of them are in public libraries, a large portion being in the Royal Library at The Hague. There is no other 24-line leaf in America, and there are only a few other leaves of the 27-line edition, namely those in the Morgan Library and the Newberry Library. The 24-line leaf now in this Library seems to be identical with No. 164 in Reichling's *Repertorium*, also mentioned in the *Gesamtkatalog* (after No. 8738). The double leaf from the 27-line *Donatus* was recently discovered in a copy of the

Constitutiones of Pope Clement V printed by Michael Wenssler at Basel in 1476. It was used as lining for a binding which was undoubtedly made at Bruges.

THESE fragments carry us to the heart of the mystery of the origin of printing. For the controversy as to who produced the first printed book still goes on, five hundred years after the invention was first put to use. The literature of the subject is enormous. Mr. Douglas McMurtrie's bibliography, *The Invention of Printing*,[5] 1942, extends to 413 pages and includes 3,228 books and articles! The present paper does not, of course, attempt more than the statement of a few essential facts.

Many claims have been made for the invention of printing, and not only for Johann Gutenberg and Lourens Coster. At various times, Johann Fust and Peter Schoeffer, Gutenberg's partners at Mainz; Nicolas Jenson, the great Venetian printer; Johann Mentelin, the first printer of Strassburg, and Pamfilo Castaldi, the first printer of Milan; Procopius Waldfoghel, who practised "artificial writing" at Avignon, and still others were credited with the invention. However, most of these rival claims have fallen into oblivion; the contest today is limited to Gutenberg and Coster.

The earliest mention of Gutenberg occurs in a book written in 1468, the last year of his life, and published two years later in Paris. It is the *Orthographia* by Gasparinus Barzizius, in the preface of which Guillaume Fichet, rector of the Sorbonne and the man who was responsible for the introduction of printing into France, definitely ascribed the invention to him: "Not far from the city of Mainz, a certain John, surnamed Gutenberg, first of all men thought out the art of printing, not with a reed or pen but with letters of brass . . ." In his 1474 edition of the *Chronica Summorum Pontificum* Johannes Philippus de Lignamine, of Rome, was less specific about Gutenberg; he only noted that during the pontificate of Pius II, 1458-64, "Jacobus" Gutenberg and Fust at Mainz and Mentelin at Strassburg had turned out three hundred sheets printed with "metal forms." Werner Rolewinck in the *Fasciculus Temporum*, which was also first printed in 1474, commented that "the printers of books are multiplying in the land, the origin of their art being Mainz." The first edition of the *Supplementum Chronicarum* by Jacobus Foresti, in 1483, recorded under the year 1458: "At this time the art of printing books was first invented in Germany; some say it was discovered by Gutemberg (*sic*) at Strassburg, others by someone else of the name of Fust . . ." Many other references could be mentioned. However, the most important statement is to be found in the *Cologne Chronicle* of 1499, which has a whole chapter about the invention under the large head-lines *Van der boychdrucker kunst. Wann, Wae, ind durch wen is vonde*

dye unvyssprechlich nutze kunst boicher tzo drucke.[6] The information is attributed to Ulrich Zell, the first printer of Cologne, "whose arguments," the author wrote, "cannot be appreciated too highly." The following passage has been pored over by innumerable scholars:

> This right worthy art was invented first of all in Germany, at Mainz, on the Rhine. And that is a great honor to the German nation that such ingenious men are found there. This happened in the year of our Lord 1440, and from that time until 1450 the art and all that pertains to it was investigated, and in 1450, which was a Golden Year, men began to print, and the first book that was printed was the Bible in Latin, and this was printed with a letter as large as that now used in missals.
>
> Although this art was invented at Mainz, as far as regards the manner in which it is now commonly used, yet the first prefiguration (*die eyrste vurbyldung*) was invented in Holland from the Donatuses which were printed there before that time. And from and out of these the aforesaid art took its beginning and was invented in a manner much more masterly and subtler (*vill meysterlicher ind subtilicher*) than this, and the longer it lasted the more full of art it became.

The *Chronicle* specifically refutes the story that Nicolas Jenson invented printing at Venice, and states that "the first inventor of printing was a burgher of Mainz, born at Strassburg, and named Yunker Johann Gutenberg." Then it launches off on an eloquent defense of the press.

This statement must be read together with that other famous account given by Hadrianus Junius (Adriaen de Yonghe) in his *Batavia,*[7] a Latin chronicle describing the various cities of Holland and commissioned by the States-General. The book was finished in 1568, but was first printed, posthumously, in 1588. Junius, a physician, classical scholar, and historian, relates that "there lived at Haarlem, one hundred and twenty-eight years ago, a man named Lourens Janszoon Coster . . . to whom belongs the honor of inventing printing, an honor of which he was unjustly robbed, and which afterwards was ascribed to another." One day when strolling in the woods near the city, Coster began to fashion the bark of a beech tree in the form of letters. "These he impressed in little lines the reverse way, like stamps, upon sheets," which he gave as keepsakes to his grandchildren. Then he aspired to greater things. By using thicker ink, with the aid of his son-in-law he began to print whole pages and to add lines of print to block books. The author had seen such a book, called *Spiegel onzer Behoudenisse,* a Dutch version of the *Speculum Humanae Salvationis.* It was printed on one side of the sheet only, and the blank sides were pasted together. And then:

> He subsequently changed the beech-wood letters for those of lead, and these again, for letters of tin, because tin was a less flexible material, harder and more durable. To this day may be seen in the very house itself . . . some very old wine flagons, which were made from the melting down of the remnants of these types.

> The invention thrived and the new merchandise, never before seen, attracted purchasers from every direction, and produced abundant profit.

Apprentices were taken on, among them a certain Johann. "Whether or not, as suspicion alleges, he was Faust . . . or another of the same name," the writer did not trouble himself to ascertain. This man, after he became perfectly skilled "in the operations of type-setting, the knowledge of type-founding, and in every other detail," on Christmas Eve, when all good people are accustomed to attend church, "broke into the room used for printing, packed up the equipment of instruments employed by his master in making them," and slunk away with his booty. He fled first to Amsterdam, then to Cologne, and finally to Mainz, where he opened his own printing shop and reaped an abundant reward from his theft. "Within a year, in 1442, he published with the same types which Lourens had used at Haarlem the *Doctrinale* of Alexander Gallus, the most popular grammar of the time, as also the *Treatises* of Peter Hispanus." Finally, Junius states that he heard the story from his old teacher, who in turn learned it from Cornelis, an old bookbinder, who was once an apprentice in Coster's office.

One should note that Junius was the first to suggest publicly the name of Lourens Coster as the inventor, and that even the city of Haarlem was put forward as the birth-place of printing only a few years earlier — by Jan van Zuyren and Theodore Volckart Coornhert in their edition of a Dutch translation of Cicero's *De Officiis,* 1561, and by Ludovico Guicciardini in his work on the Netherlands, 1567. In other words, there is no mention of the Dutch claim for over a hundred years after the invention — a curious omission, considering that the Netherlands in the meantime had had such an illustrious and articulate son as Erasmus, as well as scores of fifteenth-century printers, among them Caxton. As to the poems and stories of later Dutch writers, who tried to establish the identity of Lourens Coster (and succeeded in creating two: one an innkeeper and the other a sexton), it would be fruitless to review them here. Undoubtedly, there were manipulations of documents, wilful interpretations of heraldic devices, etc., which did more harm than good to the cause. But similar extravagances were practised by the zealots of Gutenberg. And the stories, even if contradictory, show at least the continuity of a living tradition.

However, the claim for Coster has not been based upon "historical" accounts alone, but also upon the presence of the early Dutch books themselves. For these books constitute a distinct group; they differ not only from the later specimens of Dutch printing, but from all other printing of the fifteenth century. How to account for their existence? How were they made?

In 1765 Gerard Meerman, a Rotterdam scholar, made the suggestion that Lourens Coster — or rather a Laurens Janszoen — used mov-

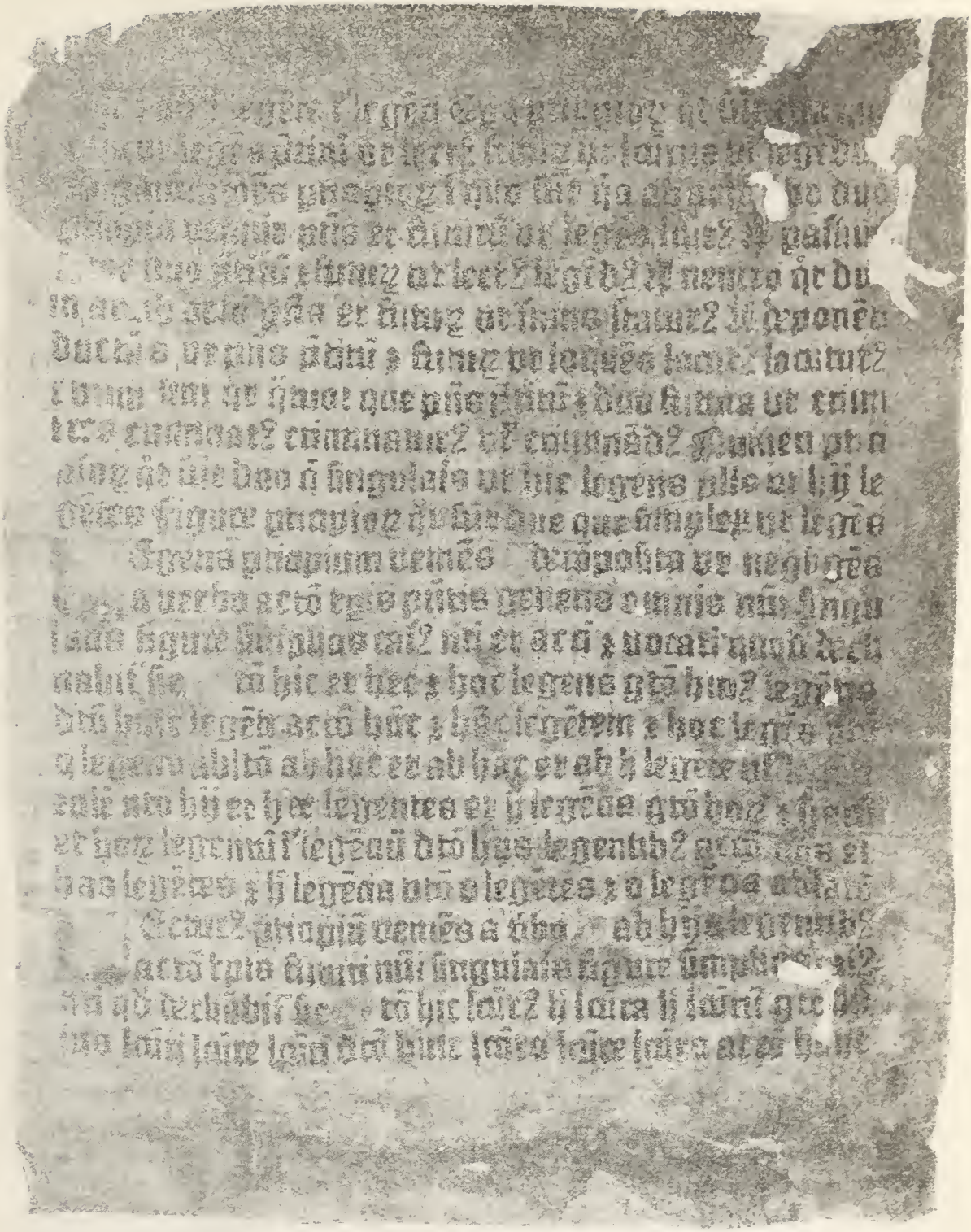
able wooden letters.[8] Leaden or tin types Laurens Janszoen was not supposed to have used; these Meerman generously apportioned to Gutenberg and Schoeffer, or to Strassburg and Mainz. However, his proposition — involving not only Johann Gutenberg but also his father, to whom was assigned the role of having looted Laurens's printing shop — was altogether fantastic. The use of separate wooden types itself was questioned by Johann Enschedé, the type-founder, who showed that the cutting and adjusting of such types, especially of the small letters, was impossible. Yet the idea of movable wooden letters held the ground for a long time.

The Englishman William Young Ottley was among the first to think of sand moulds. In his *Origin and Early History of Engraving,* 1816, he stated: "The first cast type is believed to have been made by pouring the melted lead, pewter, or other metal, into moulds of earth, or plaister, formed, whilst the earth or plaister was in a moist state, upon letters cut by hand in wood or metal; in the ordinary manner used from time immemorial, in bell-founding, and in casting statues of bronze and other articles of metal, whether for use or for ornament. The mould thus formed could not be of long duration like a matrix cut or stamped in metal, since it was obviously subject to fracture; nor could it be equally true or perfect in other respects, as it was liable to warp in drying."[9] Ottley further elaborated his conjecture in his *An Inquiry Concerning the Invention of Printing,* published posthumously in 1863. But meanwhile Auguste Bernard accepted the theory with full force, and even made experiments to prove its feasibility.

Dutch, French, and English bibliographers were, almost all, inclined to favor the Coster claim; and thus J.-W. Holtrop, head of the Royal Library at The Hague, in his *Monuments Typographiques des Pays-Bas,* 1868, described these early books under the collective heading "Haarlem. Editions by Lourens Coster and his successors."[10]

THE break came in 1870 when Dr. Anton Van der Linde, himself a Dutchman and a native of Haarlem, published his *De Haarlemsche Costerlegende,* the most violent attack ever to appear against the Coster claim. "Coster-villainy," he wrote, would have been a better title, "for, in the Coster question, no Costerian ever spoke a true word."[11] He accused his countrymen of "trickery and smuggling, sophism and impudence, superstition and narrow-mindedness."[12] And he took their stories, genealogies, and poems one by one, triumphantly showing up their contradictions. He wanted to slay "the Haarlem monster"[13] once and for all, and thus cure people of "the disease of Costerism." For Van der Linde the matter was simple:

In Gutenberg's mind the grand idea arose that all words, all writing,



A Leaf from a 24-line Haarlem Donatus
Printed with the Earliest Movable Metal Type Cast in Sand Moulds

> all language, all human thoughts could be expressed by a small number, a score, of different letters arranged according to the requirements; that, with a large quantity of those different signs, united to one whole, a whole page of text could be printed at once, and repeating this process continually, large manuscripts could swiftly be multiplied in as great a number as was wanted. This thought, this idea begot the invention of typography. In *that* moment, it was conceived in Gutenberg's mind, and it was born when "the fulness of time" had come. Every other explanation is at once unhistorical and unpsychological.[14]

Before Gutenberg, Van der Linde maintained, there were only xylographic books. And how "historical" the doctor himself was may be seen from his analysis of the account in the *Cologne Chronicle.* He reprints it in full — coolly remarking: "According to the earliest polemic and apologetic account of this invention, given in 1499, in the Chronicle of Cologne, it was such xylographic school-books which suggested to the inventor the idea of a new means of multiplying books."[15] The *Chronicle,* of course, does not say anything of the sort. There was indeed plenty of wild growth in the Coster literature, which needed weeding out; but if Van der Linde was capable of distorting Ulrich Zell's brief statement in such a manner, what could one expect of his dealings with the countless obscure records? "The look of a xylographic Donatus," he further wrote as Ulrich Zell's spokesman, "suggested to the inventor the idea of typography, *i.e.* the look of a *book* not written but printed, kindled the lightning flash of the invention in his mind, the idea of a more easy multiplication of books by means of *loose* letters."[16] The use of movable types needed no lightning flash of invention; it had been known for centuries. In spite of his "scientific" method, Van der Linde's conception was both naive and reactionary. For with all their stumblings, the Costerians have at least clearly established that the invention of printing was a gradual process, that the new art had to go through many experimental stages before it became perfected.

But his most venomous invectives Van der Linde reserved for Junius's "miserable book," to which he devoted a third of his volume. He made Junius out a mere fabulist, whose "fiddle-faddles" merit no credence.[17] To be sure, the *Batavia* includes some stories of miraculous happenings, the most remarkable being the case of the Princess Margaret, the wife of the Count of Henneberg.[18] Accused by her husband of adultery because she had twins — he being convinced that one husband cannot have two offspring at once — in her outraged virtue she prayed to God that she might bear him as many offspring as there were days in the year. Her prayer proved efficacious, and she actually gave birth to three hundred and sixty-five children, male and female, in the town of Loosduinen in the year 1276. All this Van der Linde found most ridiculous; and he even carries conviction with the reader — unless the latter looks up the original text. For Junius would have been a dull fel-

low indeed had he failed to record the prodigious fertility of Princess Margaret, especially when he could quote the very inscription commemorating the event. And it is even a duller fellow who cannot see that Junius, a physician, is speaking here with his tongue in his cheek. He calls the birth "incredible," and then solemnly presents the testimony of the tombstone "lest faith should decline." Far from being a believer in miracles, he was probably a complete sceptic. Nevertheless, Van der Linde's violent attacks have impaired Junius's reputation. People adopt a patronizing attitude toward him, which he does not need at all. They remember his story of the three hundred and sixty-five babies, without realizing that, apart from his medical writings in Latin, he was also the author of a monumental edition of Homer and the editor of an enormous Greek lexicon[19] — that indeed he was one of the greatest Greek scholars of his time.

Even Van der Linde could not entirely ignore those *corpora delicti,* the early Dutch books. However, he had his answer ready: "The opinion that, *apart* from the Haarlem story, undated Dutch incunabula of the 15th century may afford matter of dispute between Haarlem and Mentz," he wrote, "is a gigantic *petitio principii,* a scientific heresy, which leads to everlasting fire. He who, armed with this unhistorical, arbitrary, aprioristic, entirely obsolete principle, might feel inclined to come forward as the life-guard of Coster, prepares himself a defeat, the remembrance of which will last for ever."[20] Thus by a trick of intimidation Van der Linde turned the very existence of the early Dutch books into an argument against the Costerians.

Yet the book made a deep impression upon English bibliographers, among them Henry Bradshaw, the great Cambridge librarian. Within a year it was published in English. The translator, J. H. Hessels, apologized for the credulity of foreigners when the Dutch authors seemed to have proved the soundness of Coster's history. But he was still haunted by the early Dutch books. "Whatever may be said about the discrepancies and absurdities of the Coster legend . . . ." he continued, "there is one circumstance which has given, and will give, an air of probability to the story, even now that it is deprived of its hero, so long as this circumstance cannot be sufficiently accounted for. I mean the existence of a comparatively large number of works — block-books and incunabula — which are of an incontestably early, and Dutch origin, and which cannot, even at present, be ascribed to any known printer."[21]

Under the influence of Van der Linde, Bradshaw assigned these early Dutch incunabula — "the *Speculum* and its kindred books" — to Utrecht. "I am compelled to leave the *Speculum,*" he wrote, "at Utrecht until I know anything positive to the contrary, because it is at Utrecht that the cuts first appear, cut up into pieces, in a book printed by Vel-

dener at that place in 1481."[22] As to the approximate date of their origin, he suggested the years 1471-74. Bradshaw's idea was adopted by Campbell in his *Annales de la Typographie Neerlandaise* of 1874. Discarding the possibility of their having been printed by Lourens Coster at Haarlem, he attributed these early books to an imaginary "Prototypographie Néerlandaise, Utrecht," indicating the uncertainty of the town by the use of a question mark.[23]

The influence of Van der Linde's book is also obvious in Theodore L. De Vinne's *Invention of Printing,* 1876. However, the chief value of De Vinne's work lay not in his speculative theories, but in his discussion of the mechanical processes of early printing, a subject which bibliographers did not understand and for which he, a practising printer, was eminently qualified. De Vinne believed that the unknown early printer made his types in sand moulds, just as in modern stereotyping the mould is usually made of plaster. "There are some peculiarities in his types," he wrote, "which almost confirm this conjecture. The difficulty in fitting matrices in these moulds, or in adjusting the mould of the face of the letter in proper position on the body, a difficulty that calls for no explanation, may be the reason why the types are so often out of line, crookedly set on body and of irregular height to paper. The feebleness of the sand mould, its liability to damage, and the necessity for its frequent renewal are, possibly, the reasons why we find in the impressions of the unknown printer types of so many bodies, and with such singular defects."[24] The early printer may even have used matrices of lead, which would produce types with similar defects.[25]

Thus De Vinne, although he thought himself a convert to Van der Linde's ideas, corroborated the reasoning of the Costerians. Aware of his conflict, he tried to reconcile his opinions; and, knowing both sides of the question, he succeeded in finding a way. The "much more masterly and subtler invention," of which the *Cologne Chronicle* speaks, must have consisted, he thought, in the perfection of the type-mould; Gutenberg too must have experimented first with sand moulds, but then invented the adjustable metal mould and so was able to produce, cheaply and quickly, an infinite number of types which were exactly alike. And this was the essence of the invention of printing. As he wrote:

> . . . The error is common and it is necessary to be emphatic that the merit of Gutenberg as an inventor is not based upon his supposed discovery of the advantage of movable types, but upon the system by which he made the movable types. All the printers of that period recognized the fact that Gutenberg's method of making the types, or the type-mould, with its connections, was the proper basis or starting-point of the invention. Schoeffer, who first printed a notice of the new art, speaks of it as the "masterly invention of printing and also of type-making," implying that the art of printing was inseparably connected with that of type-making. John Guten-

berg, in the *Catholicon,* has not a word to say about isolated types, nor about a combination of types: the admiration which he invokes for the masterly invention should, in his view of the matter, be bestowed on its system of making the types, or on the "admirable proportion, connection and harmony of the punches and matrices."[26]

MEANWHILE Van der Linde, having been appointed librarian of the Nassau Provincial Library at Wiesbaden, Germany, and writing from then on under the auspices of the Prussian Ministry, followed up his book with another heavy tome, *Gutenberg,* 1876, and finally with a *History of Printing,* 1886. But curiously enough, the translator of his first book — himself a native of Haarlem and a naturalized Britisher — was now to become the staunchest advocate of the Coster claim. In his *Haarlem the Birth-Place of Printing, Not Mentz,* 1887, Hessels bitterly attacked Van der Linde as a German hireling, whose work was merely "a repetition of the mistakes of earlier authors." He easily refuted Van der Linde's allegation that Zell's story in the *Cologne Chronicle* referred to *Donatuses* and *Doctrinales* printed by woodcuts. It would have been worse than childish, he commented, for a printer like Zell to represent an inhabitant of Mainz as being inspired by xylographic Donatuses made in Holland when he must have seen German block-books all his life. Or why should Zell have referred to Donatuses in particular, when he could have made everything clearer simply by saying that printing originated from wood blocks?[27] Hessels also objected to Bradshaw's assumption that the early Dutch books may have been printed at Utrecht, for "no other town in Holland has ever put forth any claim in opposition to that of Haarlem."[28] Further, he thought that the dating of 1471-74 was altogether late. The editions of the *Tractatus* of Pope Pius II naturally could not have been earlier than 1454; but many of the other prints should be placed as far back as 1445.

The use of sand moulds appeared natural to De Vinne, but he did not describe how the types were cast, and how the transition to the metal mould came about. The investigation of the problem remained for John Eliot Hodgkin, an English collector, who for over twelve months made experiments in casting and finally presented the results in his *Rariora,* 1900-01. Hodgkin came to the conclusion that type casting by sand moulds had to be done in two operations; that is, the shanks and faces produced separately and then welded together.[29] This process was probably discarded with the invention of the leaden matrix, which was so manipulated that the wooden punch was pushed into the melted metal just before the solidification took place.[30] However, the most important step from these experimental stages was the invention of the *adjustable* metal mould. With the help of numerous photographs, Hodgkin traced the progress. It seems best to quote his own words:

> *The mould was,* I suggest, *made exactly to fit the punch in body,* therefore when the inventor, having fitted in its proper place at the bottom the bit of lead made of the right width of the letter to be formed, which was to form the matrix, had closed his now adjustable mould to the width of matrix, had pushed the punch through the body of the mould, and had tapped it by a series of gentle blows into the lead, the impression would be right in two respects — in the first place it would be square with the body of the mould and thus with the type when cast; in the second (if the stop against which the piece of lead was pressed was correctly placed) each letter in a mould of whatever width would have the *alignment* of the original wooden types without needing any justification.[31]

Unfortunately, Hodgkin's experiments attracted little attention. The German bibliographers continued to argue about Ulrich Zell and Hadrianus Junius, insisting that Gutenberg owed nothing to the Haarlem sexton, that, on the contrary, the early Dutch books owed their existence to Gutenberg's invention. They even maintained that the word "vurbyldung" in the *Cologne Chronicle* meant only "precursor" instead of "prefiguration" and had no reference to the invention at all. And what did Ulrich Zell know about Gutenberg anyhow? He stated that the latter was born at Strassburg, whereas it had been indubitably proved that he had only lived there for a number of years. Alfred W. Pollard, the eminent English bibliographer, gave up in despair: "It is in the highest degree improbable," he wrote, "that the claim put forward on behalf of the so-called 'Costeriana' will ever be decisively proved or disproved."[32] But Pollard, too, thought that "taking Zell's statement and the entries in the Abbot's diaries together, it seems impossible to deny that there is evidence of some kind of printing being practised in Holland not long after 1440."[33] Further, he regretted the consequences of Bradshaw's ascription of the early Dutch books to Utrecht. "It would have been better," he believed, "if no attempt had been made to assign these books and fragments to any particular place. As it is, Bradshaw's attribution of them to Utrecht has been repeated without any emphasis on its entirely provisional character, even without any mention of this at all."[34]

There was one German scholar who could not forget about Lourens Coster — Gottfried Zedler, librarian at the same Nassau Provincial Library at Wiesbaden where Van der Linde worked for nearly twenty-five years.[35] With prodigious industry, Zedler minutely studied the types of a large number of the *Donatus, Doctrinale,* and other fragments of the early Dutch printer. Finally in 1921 he published his *Von Coster zu Gutenberg,* in which he appeared as the new, modern champion of Coster.

EVEN the first observers noticed that the early Dutch books were produced with a variety of types. Accordingly, they tried to name them after the works in which they were used. Thus Holtrop described some of the books as "printed with the Speculum type," after the *Specu-*

lum Humanae Salvationis; others as "printed with the Pontanus type," after the *Singularia Iuris* by Ludovicus Pontanus; still others as "printed with the Saliceto type," after the *De Salute Corporis* by Guilelmus de Saliceto; and he also, separately, discussed the *Donatuses* as well as the *Abecedarium,* a little prayer book for boys. Henry Bradshaw went still further. He credited his hypothetical Utrecht printer, whom he called the "Printer of the Speculum," with seven types: the first two used for different editions of the *Speculum;* the third for the *Facetiae Morales* by Laurentius Valla; the fourth for the *Singularia Iuris;* the fifth for the *Tractatus* by Pope Pius II; and the sixth and seventh for various editions of the *Donatus.*[36] Hessels recognized also an eighth type, that of the *Abecedarium.*[37]

With all their differences among one another, these eight Dutch types possess in common certain striking peculiarities. Zedler called attention to some of them. The *r* and the *t*, wherever they occur at the end of a word, are shaped in such a way that the *r* ends in a fine upward curve and the *t* is finished on the right by a fine perpendicular line. In the Speculum and the Saliceto types the *s* also has an upward curve, similar to that of the *r*.[38] A further characteristic of all the types is the double form of the *a*. Besides the common form with a loop at the left, which is used everywhere at the beginning of a word and in the ligatures, there is also an angular *a*, which on the left has a heavy ground-stroke just as straight and even as on the right. This is regularly used in the middle of words and is not joined with other letters. Evidently the early printer did not copy this *a* from a manuscript but created it especially for the printing type, recognizing that it would lend more symmetry to the appearance of the word than the normal form.[39]

But Zedler also pointed out that Bradshaw's listing had ignored the relation of the types to one another. The early Dutch types were produced in order of size; for the smaller the types were, the greater was the difficulty in casting them. The Pontanus type, which is the largest, was also the oldest. "The Pontanus type," Zedler wrote, "was evidently intended at first exclusively for the *Donatus,* the first and most essential trade article of the early Dutch printer. This accounts for the absence of such capitals as *B, H, L, M, R, X,* and *Y,* which were borrowed when needed for other prints from the Saliceto and Valla types."[40] The assumption is further substantiated by the fact that the type lacks the ligatures *ct, ff, ss, st,* and *tt,* which were later regularly employed by the Dutch printer. This type, therefore — Zedler suggested — should be called "Donatus type," instead of being named after one of the latest prints for which it was used.[41] Similarly, the Saliceto type should be called "Doctrinale type," for it was first used for that work. The fount seems to have been complete from the start. All the capitals are there,

except the *X* and *W*, which were not necessary for Latin texts; furthermore, this type is much more uniform than the Pontanus type.[42]

Zedler believed that a 24-line *Donatus* printed with the Pontanus type must have been the one which Gutenberg, according to the *Cologne Chronicle*, took for his model.[43] To prove its priority over the early Mainz prints, he stressed the primitiveness of its casting technique, which must have been earlier than that of Gutenberg. "And since Gutenberg began his experiments at Strassburg in 1436," he concluded, "the Dutch invention must have been made before that year. Thus the Pontanus type was made, at the latest, in the middle of the 1430's."[44] The Saliceto type too, with which the *Doctrinale*, as well as the 26-, 27-, 28-, and 30-line *Donatuses*, was printed, must have existed at least by 1445, when the Abbot of Cambrai purchased his book at Bruges; but probably it was already in use by 1440.[45] Although the type of the 24-line *Donatus* is the oldest, not all the 26-, 27-, 28-, and 30-line editions, set in smaller types, are of a later date; for the early Dutch printer continued to use his oldest type for the 24-line *Donatuses* to the end of his career. The even length of the lines in the latest editions indicates that they were produced after 1472.[46]

Zedler's theory met with indifference or even hostility. The Gutenberg researchers simply could not understand why a German scholar should attempt to vindicate the Coster claim! Even the Dutch Father Kruitwagen took exception to it. Desperately Zedler protested that he did not wish to diminish Gutenberg's glory; that he merely wanted to establish the precise nature of his invention.[47] In a new book, *Der Alteste Buchdruck und das Fruhhollandische Doctrinale des Alexander de Villa Dei*, 1936, he tried to show by Hodgkin's experiment how the metal mould was developed.[48] To be sure, his findings could not be entirely ignored. The seventh volume of the *Gesamtkatalog*, 1938, accepts his classification of the types, describing the oldest as "Pontanus or Donatus type" and the second, as "Saliceto or Doctrinale type."

In America, Mr. Curt F. Bühler has discussed Zedler's work briefly in an article in *The Papers of the Bibliographical Society of America*,[49] first quarter, 1943. Mr. Bühler points out a seeming discrepancy in Zedler's theory, which relied so largely upon the story in the *Batavia*:

> If the theft of *all* of Coster's printing type and equipment (Junius leaves us in no doubt on this score as he specifically states that the thief "choragium omne typorum involat, instrumentorum herilium ei artificio comparatorum convasat") took place in 1440/41, it is difficult to see how Coster could have continued to make use of this material till 1472. On the other hand, if the entire equipment was stolen when Junius says it was, it follows that all the books printed by Coster with this equipment must be dated prior to 1440/41, a fact that is in direct contradiction to Zedler's typographical deductions.[50]

The point is worth making, and if Mr. Bühler's interpretation is correct, it certainly does not speak well for the perspicacity of bibliographers that it has so long escaped their attention.[51]

However, Mr. Bühler's translation of the phrase *choragium omne typorum involat* as standing for "he stole *all* the printing types" seems erroneous.[52] For *choragium* may mean "supply," but its first meaning is "a place" where the art is practised; and similarly, *involare* may mean "to seize," but its first meaning is "to fly into or at a place." This is why Alfred W. Pollard rendered the words as "broke into the rooms used for printing,"[53] and De Vinne before him as "flew into the closet of the types."[54] The position of the phrase in the text appears to bear out this interpretation, especially when one takes into account the closing part of Junius's sentence *deinde cum fure domo se proripit,* "then he slunk away from the house like a thief."[55] Mr. Bühler's translation would have the three verbs *involat, convasat,* and *proripit* as signifying "stole," "packed up," and "slunk away," which would make one of the first two superfluous and even contradictory.[56]

No, Junius did not state here that the thief had stolen *all* the types — or any of the types. What he stated was that he had stolen "the equipment of instruments" (*supellectilem instrumentorum*) used for the making of types. Later he mentioned that the thief had produced his books "with the same types (*iis ipsis typis*) which Lourens used at Haarlem," but even this does not mean that the entire supply of types had been stolen. In fact, Junius indicated that he did not include all the types in the theft, for, just before these passages, he recorded his having seen in the house of Coster's grandson some very old wine flagons made from melting down the *remnants* of these very types (*e quorum typorum reliquiis quae superfuerant . . .*).[57]

All this may sound like hair-splitting, but it is certainly not that. There is hardly a book or an article in Mr. McMurtrie's huge bibliography which does not analyze, or at least mention, Junius's account. It is highly important, therefore, to decide on the precise meaning of what he had written.

But let us suppose that the Haarlem thief really absconded with the whole supply of type and all the equipment of his master. Undoubtedly he left behind at least some of the *books* already printed — and this alone would have been enough to help Coster out of his predicament. By tracing over the letters, he would have been able to reproduce the same wooden patterns which he had possessed before — a procedure which he must have employed anyhow whenever he wanted to replace a worn-out pattern, one disfigured by continuous scraping. And as to the sand moulds, their very nature demanded constant renewal.

Mr. Bühler's dismissal of that other mainstay of the Coster claim,

the diary note of the Abbot of Cambrai, is rather arbitrary.[58] ("The purchase of a copy of the *Doctrinale* by the worthy Abbot offers no further evidence, since no one seems to know what is meant by *jette en molle* . . .") French writers, as has been shown, are very nearly agreed that the expression *jette en molle* means "cast in mould," even though German writers decided to read it as if it had referred to block printing; and that they may be trusted to know their own language is borne out by the fact that no block-book of the *Doctrinale,* or any fragment of one, is known to exist.

*

If after this recital of the pros and cons of the debate someone should ask the present writer, who was the inventor of printing — he would counter with the question, "What is meant by the invention of printing?" If the term implies printing as we know it today — that is, printing with movable metal types cast from metal moulds with metal punches — then Gutenberg was the inventor. But if the term also includes printing with movable metal types cast in sand moulds, then, the writer thinks, the claim of the early Dutch printer, probably Lourens Coster, must be acknowledged.

Notes

1. Auguste Bernard, *De l'Origine et des Débuts de l'Imprimerie en Europe,* Paris 1853, vol. I, p. 97. 2. *Ibid.*

3. Arthur Wyss, "Gutenberg oder Coster" in *Centralblatt für Bibliothekswesen,* 1888, pp. 262–63. "It is clear that the expression contains nothing concerning movable types, the essence of typography; that nothing prevents us from taking it to refer to block printing."

4. *Ibid.,* pp. 100-1. "There is not the slightest doubt that the words *jeté en moule, lettres moulées,* etc., which are still used by country-folk, denote typographical printing. I have often heard them used in this sense by the peasants, when they came to have some posters printed by my father, a printer at Montbrison. Thus the connection of these words from 1445 to our own day is perfectly established in the North as well as the South of France. I add that they cannot have any other meaning than the one which I have given them, because movable cast types alone make the use of the moulds (*moules*) necessary . . ."

5. Prepared as an activity of the Work Projects Administration (Illinois).

6. *Die Chronica van der Hilliger Stat van Coellen,* Cologne 1944. ff. 311–12.

7. Hadrianus Iunius, *Batavia,* Antwerp 1588, pp. 255–58.

8. *Origines Typographicae,* vol. I, p. 25. Meerman quotes Theodorus Bibliander as the first writer to describe the use of wooden types (in his *Commentatio de Ratione Communi Omnium Linguarum et Literarum,* Zürich 1548, pp. 80–84). "At first," the Swiss author wrote, "they cut the letters on wooden blocks, which were of the size of the page. But since this was very costly and troublesome, they invented the separate wooden types which were held in a line by a thread going through the hole of each. Then with a series of such connected lines the whole page was filled."

9. Vol. I, p. 243.

10. P. 15.

11. *The Haarlem Legend.* London 1871. The Author's Preface. (The references are to the English translation.)

12. *Ibid.*, p. 167, 168. 13. *Ibid.*, p. 163. 14. *Ibid.*, p. 11. 15. *Ibid.*, p. 7. 16. *Ibid.*, p. 10. 17. *Ibid.*, p. 60.

18. *Batavia*, Antwerp 1588, pp. 346–67.

19. The *Lexicon* was printed by Johann Petri at Basel in 1557, and the *Homer* by Froben in 1558. The former consists of 1,423 and the latter of 1,017 large folio pages.

20. *Op. cit.*, p. 104. 21. *Ibid.*, p. VII.

22. "List of the Founts of Type and Woodcut Devices used by Printers in Holland in the Fifteenth Century" in *Collected Papers of Henry Bradshaw*, Cambridge 1889. p. 261. First published as Memorandum No. 3 in June 1871.

23. P. 169 *et seq.*

24. Pp. 300–01. 25. *Ibid.* 26. *Ibid.*, p. 445.

27. P. 47. 28. *Ibid.*, p. 48.

29. Vol. II, p. 51. 30. *Ibid.*, p. 52. 31. *Ibid.*, p. 55.

32. *Fine Books*, London 1912, p. 43. 33. *Ibid.*, p. 42. 34. *Ibid.*, p 40.

35. Van der Linde served as chief librarian till 1897. Zedler entered the service of the library in 1895.

36. *Op. cit.*, p. 269.

37. *Op. cit.*, p. 32.

38. Gottfried Zedler, *Von Coster zu Gutenberg*. Leipzig 1921, p. 13. 39. *Ibid.*, p. 14. 40. *Ibid.*, pp. 38–9. 41. *Ibid.*, p. 44. 42. *Ibid.*, p 56. 43. *Ibid.*, p. 44. 44. *Ibid.*, p. 36. 45. *Ibid.*, p. 50. 46. *Ibid.*, p. 35.

47. Gottfried Zedler, *Zur Halbtausendjahrfeier der Erfindung der Buchdruckerkunst*, Limburg an der Lahn 1936, p. 32.

48. Pp. 36–41. 49. Pp. 61–68. 50. P. 63.

51. Van der Linde seems to have been the only other writer (although, considering the vastness of the literature of the subject, one cannot be sure) who raised the question: "It is perfectly clear from Junius's words (*supellectilem instrumentorum herilium ei artificio comparatorum*) that the thief took *all* the tools away. He must have been glad when he safely reached home with his load." *Op. cit.*, p. 109. As may be noted, Mr. Bühler inadvertently omitted the word *supellectilem* from the quotation.

52. Zedler too (*op. cit.*, p. 134) translates it wrongly as "takes the whole supply of types."

53. *Op. cit.*, p. 37.

54. *Op. cit.*, p. 332.

55. *Op. cit.*, p. 256. Incidentally, De Vinne translates the sentence as ". . . slunk away from the house *with the thief*," as if Junius had been speaking first of one and then of two thieves — a misreading which led to the charge of carelessness against him. However, *cum fure*, although an unusual form, evidently serves here as an "ablative of manner."

56. Van der Linde's translation (*op. cit.*, p. 61) reads: "Broke into the printing-office, took the store of types and tools, manufactured with so much ingenuity by his master, and left the house with his booty as a thief." *See* also note 51.

57. *Batavia*, p. 256. Some writers, of course, regard this as another proof of Junius's inaccuracy. Thus Van der Linde characteristically comments: "'Until this day, 1568,' Junius says, 'wine-pots are to be seen there, although very old . . . made of what was left of the tin types' — after Coster had been totally plundered by Faust. Very striking, O Junius!" *Op. cit.*, p. 69.

58. *Op. cit.*, pp. 66–7.

John Stow's "Survey of London"

THIS first edition of John Stow's *A Survay of London* was published in 1598 by John Wolfe, perhaps the busiest printer of his time. Apart from his work for the city of London, no less than one hundred and fifty-five editions bear his imprint, while almost half as many more are attributed to him. The binding of the Library's recently acquired copy has been repaired, but otherwise the sturdy little volume is in excellent condition.

Appended to the *Survey* is the *Descriptio Nobilissimae Civitatis Londoniae* by William FitzStephen, a Canterbury monk who is remembered both as the "concivis" and first biographer of Becket. His lively description of twelfth-century London, written as a preface to his *Vita Sancti Thomae,* supplements Stow's account. Also included are a chapter on the ecclesiastical and temporal governments of London; a list of hospitals, charity houses, and churches; and a defense of the city against its detractors, printed anonymously.

John Stow's *Survey* not only preserves the topography of Shakespeare's London, but it is a valuable record of a civilization in transition. Stow, a Londoner born and bred, spent his eighty years (1525–1605) in sight of the tower of old St. Paul's. "The main framework of the *Survey,*" Charles L. Kingsford writes in his remarkable edition of the work, "was based on a perambulation of the several wards of the City, which Stow accomplished with scrupulous care and verified from his ample recollections. The compass of Elizabethan London was small, not extending very far beyond the walls or bars, and with the whole of that small compass a single man could be easily familiar. So there is scarcely a ward to the history of which Stow could not contribute something from his own knowledge or memory."

Stow was diligent in research and spared no pains to verify his data, travelling many "wearing miles" to examine buildings, monuments, and written records. He copied thousands of pages of old documents and bought whatever was offered for sale. All that concerned London's past was grist to his mill. In 1573 he purchased the collection of Reyner (Reginald) Wolfe, father of John who printed the *Survey.* Reyner, a native of Strassburg, had been invited by Cranmer to settle in England, and through the latter's influence, was given the first patent ever granted as printer to the King in Latin, Greek, and Hebrew. At the time of his death he was at work on a universal history, but his material stopped with the British Isles. Stow bought what related to London. Much of what remained was published by Holinshed in 1577. To this edition and to the second (1585), Stow made valuable contributions.

He was a tailor by vocation. Nothing is known of his education, but his comments on grammar school processions suggest that he knew such institutions only as an outsider. He served his time as a tailor's apprentice, and in 1547 was admitted to the freedom of the Merchant Taylor's Company, of which he remained a working member for nearly thirty years. Not being, as he said, a feast-follower, he was never called to the scarlet and puke livery and never held office, although twice he acted as whifler or usher, leading the Company in processions in honor of the Lord Mayor. Even after he retired from his trade, some time between 1565 and 1570, he remained a "loving brother" of the guild.

As their pensioner, he was occasionally employed in hunting out documents for them.

His early interests, as he himself wrote, were "devinite, sorencys (astrology), and poyetrye." In 1561 he published an edition of Chaucer's poems "with divers addicions." He "nevar estemyed history wer it offeryd nevar so frely." Occultism, however, brought him one trouble after another; the authorities regarded him with suspicion, haled him into court, and searched his house for forbidden books and papers. He had one great quarrel with Richard Grafton, whose *Abridgement of the Chronicles of England* appeared in 1563. Like Stow, Grafton was a businessman turned scholar, a grocer whose interest in the Reformation had led him to establish a press — and incidentally become one of the great printers of England. His *Abridgement,* however, aroused Stow, who found the book full of errors "partly by miswritynge, partly by misentrynge and mystakynge of yeres, but chefly by mysprintinge." Grafton's revision, published the following year, was "little bettar then ye first (nay rather worse)." Many citizens urged Stow to compose another Abridgement or Summary. He was already at work on a revision of old chronicles, and when he finished it, he took it, together with his correction of the *Abridgement,* to Grafton. The latter apparently welcomed Stow's suggestions, and the two parted on friendly terms. But the next year when Stow printed his *Summarie,* Grafton "began to chaffe and dyvysyd with hym selffe, & toke counsell of mayny othars, whiche way to brynge me out credyt." There followed a war of words, each publishing evidences of his own ability, accompanied by denunciation and vituperation of his rival. Stow was always spoken of as a mild-mannered man, witty and without vanity, but these virtues were in abeyance while Grafton lived.

Whatever Stow published was at the insistence of friends — the *Chronicles* in 1580, and twelve years later, the *Annales.* In these he showed a certain ability to construct a narrative from odd bits of slightly related material, but no more than that displayed by many of his contemporaries. It is the *Survey* which made his reputation. This is no bookish chronicle, but a vivid and colorful record based on his observations and researches and on what he had heard from the "gaffers" of an older generation: tales, legends, and strange happenings. Unfortunately, there is little mention of his contemporaries. Francis Drake is alluded to once; Ben Jonson, his close friend, is passed over in silence, as is Shakespeare. However, the places that he knew, the Mermaid Tavern and Bartholomew Fair, are instinct with life.

It has been noted that Stow ruined himself buying books and manuscripts. He was a pensioner of the Merchant Tailors; further, the antiquarian William Camden paid him eight pounds a year for permission to copy certain of his papers, and King James issued letters of patent granting him the privilege of setting up alms-basins in various parts of the city. Yet there is an evidence that tends to disprove his need: after his death his widow erected a costly monument in St. Andrew Undershaft, with a life-sized effigy of him seated at his writing-table. Although Stow's ashes were removed in 1732, the monument still stands, and on the Sunday nearest the anniversary of his death, April 6th, the pen in the hand of the effigy is renewed — the City's curious tribute to its peculiar historian.

GERTRUDE R. B. RICHARDS

Exhibitions in the Print Department

Drawings by James McBey

JAMES MCBEY ranks as one of the greatest contemporary British etchers, who has combined a flexible style with keenness of observation in recording an enormous variety of subjects. However, few admirers of his prints know his water colors and drawings, where his versatility is so ably expressed.

The January exhibition is composed of a group of representative examples from the Albert H. Wiggin Collection. "I sent . . . the drawings as promised," the artist wrote to Mr. Wiggin in September 1931. "They may seem somewhat scrappy, but there are amongst them interesting and very personal things. When signing them they brought back vividly to me the circumstances under which they were done. I feel they go to a sympathetic custodian, else I would not have parted with them, but I have no regrets because I owe you much. . ." In the letter he added that Martin Hardie, Curator of Prints at the Victoria and Albert Museum, had intended writing a book on drawings for etchings, and that he had selected some of his drawings for purposes of reproduction. Unfortunately, up to this time, Mr. Hardie has not carried out his purpose. Such a book would undoubtedly be of great value.

In the exhibition held in November 1941 three important plates of McBey — "Barcarolle," "New York Harbor," and "Shipping on the Giudecca" — were shown with accompanying states and trial proofs illustrating the development of each subject. They created much interest at that time; and now the educational value of the collection is further demonstrated through the display of the artist's water colors, studies, and drawings which were the first thoughts for his plates. A student of the graphic arts can find guidance by comparing these notes with the finished print, in which the artist's ideas are developed to a greater degree in technique, but are by no means more positive in character or progressive in effect. Here one can have the pleasure of sharing the experience of the artist, and recreate the moment when the drawing was made.

These drawings are done in various mediums, responding to the artist's needs with utmost delicacy. They were made for his own reference, not for exhibition purposes, like so many notes of fleeting moment or detailed memoranda. They embrace the work of more than three decades, from 1910 to 1942, and encompass widely scattered areas in England, Scotland, Europe, America, and Palestine. Perhaps one of the most interesting records is the one depicting the departure of Christopher Columbus from Palos at dawn September 4, 1492. This fascinating drawing is a combination of strong pen strokes and wash and brown conté crayon. The composition is broad in conception, with the caravel *Santa Maria* in the immediate foreground, riding a gradual swell, while the other two ships of the fleet are in the distance. The drawing was made from a full-sized replica of the famous ship which is used for celebration at Palos. There are other records of the same subject, such as "Huelva," where the *Santa Maria* is riding at anchor, giving the impression of being fitted out for the long unknown voyage. Other Spanish subjects are "Alcantara Bridge, Toledo," "Hauling Boats, Valencia," and "Vinarox."

Italy has supplied the material for one of the finest periods of Mr. McBey's graphic expressions. "La Fava," the façade of the famous old church at Santa Maria della Fava by night, has a simple dramatic force, depicting people arriving by gondola and passing into the church. "Farewell to Venice," "Venetian Night," "Bridge By Night," "Molo, Venice," "Sotto Portico," "Sunset Venice," and "Shipping on the Giudecca" are other prominent drawings in this group. The last shows a number of wood boats lying at anchor; San Giorgio Maggiore reveals itself through the maze of masts and rigging and the whole is bathed in the sunny haze of early morning.

The campaign in Egypt and Palestine during the last War produced work which marked the very pinnacle of McBey's artistic career. "Dawn: The Camel Patrol Setting Out," "Surrender of Jerusalem," "Strange Signals," "Hermon: Cavalry Moving on Damascus" are among these. In March 1917, Mr. McBey states, "I was recalled to the War Office, London, and there offered the post of official war artist with the Egyptian Expeditionary Force. I reached Egypt in the beginning of June and made drawings and paintings of the troops in that campaign until the end of the War. These are now in the British Museum and the Imperial War Museum. The etchings of Palestine and Sinai were made in London after the War from some of these drawings." These records give us the artist's thorough knowledge of perspective, with a sense of the great hot expanse of the desert. He fixed his memory on the vital forms of things, taking note of the character of the scene and the actions of men and beasts. The important masses were set down instantly and never changed.

Sight can survey in a fraction of a second an infinite number of forms, but one can record only a few essentials. This is admirably illustrated in the powerful sketch of "Zero: A Sixty-five Pounder Opening Fire." The action took place at dawn in a surprise bombardment on the morning of September 19, 1918. We see one of the guns opening fire at the "zero" hour. The huge gun is in the foreground of the picture; on the extreme left are two men, one of whom holds his hands to his ears and to the right a single figure is in action pulling the lanyard. The plate creates all the noise and intensity of this dramatic moment. "The Bomb" and "Moonlight Attack" are companion pieces.

The group done in Morocco, France, Belgium, Holland, and Scotland should be studied with care. Remarkable among the English subjects is "Gale at Port Erroll," with "zulu" fishing boats taking shelter in the harbor on the Aberdeenshire Coast. The gale is watched by a group of fisher folk on a wind-swept quay, with four boats moored inside. In the two drawings of "Thames Barge Race" boats, wind, and surf are drawn with live suggestiveness in pen and wash. "Norfolk Village," "Skylark." "Sandwich," and "Mersea Sunset" are similarly fine achievements.

More recently Mr. McBey has published able plates of New York. Their sketches occupy an important place in the exhibition. To name a few — "Approaching New York," "East River Sunset," "MacDougal Street, New York," "New York from Weehawken," and "Sunset over New York." These drawings have a shorthand clarity, free from profusion of detail, or confusion of the proper relationships of value. They appeal to our sense of order and possess the requirements of high intellectual expression.

ARTHUR W. HEINTZELMAN

Ten Books

Henry James, the Major Phase. By F. O. Matthiessen. Oxford. 1944. 190 pp.

Professor Matthiessen of Harvard, whose *American Renaissance* is one of the most important critical works produced in many years, has written an interesting study of the final period of Henry James's career, particularly of his three major novels, *The Ambassadors, The Wings of the Dove,* and *The Golden Bowl,* and of the fourth, unfinished book, *The Ivory Tower.* His understanding of the novelist, as he states, has been increased by his opportunity of reading the notebooks which James kept from 1874 to 1914 and which, now deposited in the Houghton Library at Harvard, he and Professor Kenneth B. Murdock are preparing for publication. James considered *The Ambassadors* his best novel. As he wrote to Howells while working on it, the book was "human, dramatic, exquisitely 'pure,' exquisitely everything . . ." Mr. Matthiessen, however, thinks that the *The Wings of the Dove* is his masterpiece. As the model of the heroine, Millie Theale, he recognizes James's cousin, Minny Temple, to whom the novelist, in his own way, was deeply attached, and who died of tuberculosis at twenty-four. James himself was dissatisfied with the book, which lacks symmetrical structure; but in Mr. Matthiessen's opinion the "deliberately indirect presentation" of the heroine suits the subject very well. Further, in this book James made use of literary and pictorial symbols, which give "concretion, as well as allusive and beautiful extension, to his thought." Mr. Matthiessen likes *The Golden Bowl* least. A critic who is deeply aware of social problems, he could not help noticing the novel's "too many flagrant lapses" as regards the personal as well as the wider social sphere. "With all its magnificence," he writes, "it is almost as hollow of real life as the châteaux that had risen along Fifth Avenue . . ." Indeed, there is a certain cleavage in Mr. Matthiessen's attitude toward Henry James. "What it comes down to, again and again," he remarks at one place, "is that James' characters tend to live, as has often been objected, merely off the tops of their minds. This is what caused a representative modern psychologist like Gide to conclude that James, 'in himself, is not interesting; he is only intelligent.' And what bothers Gide most in James' characters is the excessive functioning of their analytical powers, whereas 'all the weight of the flesh is absent, and all the shaggy, tangled undergrowth, all the wild darkness . . .'" It is a damning criticism for one whom some regard as one of the greatest novelists of his time. So Mr. Matthiessen, as a James admirer, is bound to add: "But in works as different as *The Turn of the Screw* and *The Wings of the Dove,* James showed an extraordinary command of his own kind of darkness, not the darkness of passion, but the darkness of moral evil." (*Z. H.*)

War Criminals: Their Prosecution & Punishment. By Sheldon Glueck. Knopf. 1944. 250 pp.

In this well-reasoned and thoroughly documented book Mr. Glueck, Professor of Criminal Law and Criminology at Harvard, pleads that the miscarriage of justice at the close of World War I must not be repeated. The work contains chapters on the violations of law by Axis nationals, the legal liability for atrocities, the courts for the trial of war criminals, the liability of heads of state, the acts of state, the orders of a military superior, the caption of the accused, and punishment and correction — indeed, there is so much that it would be impossible to summarize the contents in a brief review. It is best perhaps to quote Professor Glueck. He believes that in the case of such belligerents as the Axis powers, "punishment of individual malefactors remains as the only deterrent and retributive remedy." Germany and her satellites have given a new meaning to the concept of "war criminals"; and this concept includes among the implicated "not only Heads of States and leading military figures, but also responsible politicians, industrialists, bankers, and others who have participated in a lawless nation's criminalistic conspira-

cies and programs." Offenders of the Quisling type should be tried and punished by the States to which they have proved traitors. The great majority of war criminals should also be prosecuted and punished by the countries on whose territory or against whose nationals they have committed their atrocities. The "super-malefactors" — those military and political leaders who planned and executed the atrocities — "ought properly to be tried and punished under the solemn auspices of the entire civilized world." This task of administering justice should be performed by an International Criminal Court. Adequate law for use already exists — it "can be drawn from the rich reservoirs of common and conventional law of nations and the principles, doctrines, and standards of criminal law that constitute the common denominator of all civilized penal codes." One main provision in the list of terms of unconditional surrender should be "the handing over of the chief, named malefactors for trial." (*Z. H.*)

Battle Report. By Commander Walter Karig and Lieutenant Welbourn Kelley. Farrar & Rinehart. 1944. 499 pp.

THIS report of naval operations "from Pearl Harbor to Coral Sea" has been prepared from official sources. It is written with admirable clarity, and includes first-hand accounts by participants, who poignantly transmit their observations and sensations during attacks. Equally vivid are the numerous photographs, especially those taken during the attack on Pearl Harbor. The authors give a systematic description of the treacherous raid, dividing it into five phases, the first of which was the most deadly, for "most of the damage was committed in the first few minutes of the raid." It appears that the attack was minutely planned and executed with masterly precision; the torpedoes used by the Japanese pilots, for example, were especially adapted to the shallow waters of Pearl Harbor. Considering that at times more than twenty ships were under attack at the same time, the "reckless resistance" of the anti-air craft gunners, the immediate rescue of the wounded, and the salvage work done under fire testify to admirable concerted action and individual heroism. In their narrative of the early reverses of the Allied Asiatic fleet, the authors stress the fact that "Japanese air power was decisive." The record includes the Java Sea campaign; Admiral Halsey's attacks on the Marshalls, Wake and Marcus islands; Colonel Doolittle's bombing of Tokyo; and the part played by naval and marine personnel in the heroic stand on Bataan. (*M. M.*)

The Sinews of Peace. By Herbert Feis. Harper. 1944. 270 pp.

MR. FEIS'S book is a general study of the economic issues which will confront the post-war world and of the machinery best fitted to deal with them. The proper valuation of national currencies, he feels, can be achieved only by international coöperation, and he considers the Bretton Woods plan, with its provisions for an International Monetary Fund "as well conceived as any program that strives for universality under present circumstances." Convinced that the United States must accept the responsibilities of a creditor nation, he outlines the part the country will play if the proposed International Bank for Reconstruction and Development materializes. Since the natural location of raw materials is the basic factor in all economic exchanges, the author believes that just distribution should be assured by some international governing body with genuine authority. In the "buffer stock plan" he foresees all the faults that marred the "ever normal granary" program in this country, but in UNRRA he finds the "first new important international organization created to operate after the war." (*E. L. A.*)

The Shape of Books to Come. By J. Donald Adams. Viking. 1944. 202 pp.

THE author believes that creative works, in order to invigorate life, must have "something of the eagerness and ready receptiveness which are the springs of poetry," and he finds this quality lacking in most of the recent American literature. In a chapter on "The Heavy Hand of Dreiser" he analyzes the naturalistic novel, which was conditioned by the new physics, sociological movements, and the loosening hold of traditional

faith. While Mr. Adams goes so far as to accuse Dreiser of inability to think in the handling of his characters, he credits him with a contagious awareness of life. In the same chapter he discusses the introspection of Sherwood Anderson and the "festering life" in the novels of Dos Passos. He makes penetrating comments on the brilliant negation of Fitzgerald, the morbidity of Faulkner, and the narcissism of Thomas Wolfe. In a chapter on "The Tough Guys" he censures Ernest Hemingway's deliberate ignoring of spiritual forces in all but his latest novel. In the women writers — Ellen Glasgow, Willa Cather, Pearl Buck, and Elizabeth Madox Roberts — Mr. Adams finds what he has missed in the men: realism combined with a vision. However, in Sinclair Lewis and John Steinbeck he sees an element of affirmation. (*M. M.*)

Education for Responsible Living. By Wallace B. Donham. Harvard. 1944. 309 pp.

THE author, who in his twenty-three years as Dean of the Harvard School of Business Administration, has come in contact with thousands of graduates from innumerable colleges and technical schools, is of course highly competent to discuss collegiate education in its relation to changing demands. The first part of the book consists of an appraisal and comparison of education in the liberal arts and training in science and engineering, in their relation to human behavior and life problems. Our democracy, the author maintains, is strong in special progress and weak in general direction. Moreover, "men must think in terms of ideals and long-time objectives, but they must realize that great ideals and objectives can be approached only by short steps." Liberal arts colleges develop a broad outlook, but do not prepare their students to cope with sudden social changes; and, conversely, colleges of sciences and technology train students in clear-cut specialization, but leave them limited in general thought. It should, therefore, be the aim of the liberal arts college to train for an interrelated grasp of things by combining general education and specialized training. The second part of the book proposes a four-year unified curriculum consisting of mathematics, general science, contemporary civilization, history, economics, and the study of policy, and of human relations. (*A. L. M.*)

Chaim Weizmann. Edited by Meyer W. Weisgal. Dial. 1944. 340 pp.

THIS volume of tributes, inspired by the approach of the Zionist leader's seventieth birthday, was intended as an "objective, human, even critical appraisal" of the role Dr. Weizmann has played in the Zionist movement, in Jewish life in general, and in the world of science. "A simple Jew from Pinsk," Dr. Weizmann took his degree in Berlin and began to teach chemistry in 1911 at Victoria University at Manchester. Never doubting that Palestine was the only possible Jewish homeland, he was instrumental in securing the Balfour Declaration, and since the establishment of the British mandate, he has been virtually "president" of the new state. In the section evaluating his political achievements, Dorothy Thompson singles out his steadfast faith, Thomas Mann his prophetic vision, Pierre Van Passen his success in arousing the Jewish world and quickening Gentile interest in its fate, and Ludwig Lewisohn his ability to combine the traditionalism of the East with the scientific outlook of the West. Judging him as a representative of his people, S. N. Behrman describes the impact of his modest personality on flamboyant Hollywood, Sholem Asch the effect of his sincerity on the British Foreign Office, and Blanche Dugdale the source of his influence with Lord Balfour. Other writers deal with his share in the creation of the Hebrew University, his leadership of the Zionist conferences, his organization of the Jewish Agency, and his significant contributions to industrial chemistry. (*E. L. A.*)

Patrick Geddes, Maker of the Future. By Philip Boardman. Univ. of North Carolina. 1944. 504 pp.

PATRICK GEDDES — biologist, sociologist, city-planner, and educational reformer — is a baffling character. A student of Huxley's, he was in the first place a biologist, and it is in this field that he has left his two large works, written in

collaboration with J. Arthur Thomson, *The Evolution of Sex* and *Life: Outlines of General Biology*. However, Geddes's greatest contribution lay in the inspiration of his listeners and in the dynamic quality of his life. Opposed to arid academic requirements, his teaching was a synthesis of seemingly unrelated fields in the service of better living. During his thirty years as part-time professor of botany at University College, Dundee, he used his free time for various civic experiments. He founded the first student hostel in Scotland, and advocated the University Extension movement; he was a pioneer in slum clearance, and in the Outlook Tower in Edinburgh equipped the first sociological laboratory. After the outbreak of the first World War, Geddes sailed for India to demonstrate a Cities Exhibition and, although the material was lost on a ship sunk by the *Emden*, he stayed nine years in the Orient, from 1919 on as professor of sociology in Bombay. He improved and embellished cities, and furnished plans, among others, for Jerusalem and Tel Aviv. Geddes died in 1932, at the age of 78. (*M. M.*)

Radio's 100 Men of Science. By Orrin E. Dunlap, Jr. Harper. 1944. 294 pp.

Pioneer work is too often forgotten or overlooked in the more brilliant achievements of new generations, and few have known of, or written about, the founders of the wireless. J. J. Fahie in his *History of Wireless Telegraphy, 1838–1899* listed twelve "arch builders of wireless" — great names, such as Clerk-Maxwell, Hertz, Faraday, and America's own Joseph Henry. Ellison Hawks in his *Pioneers of Wireless* added as many more; and now Orrin E. Dunlap, Jr. has found one hundred men, each a pioneer in method or device in this tremendously changing and expanding field. Written primarily for young students, and for popular reading, each biography tells briefly something of the man and his particular contribution. The first is about Thales of Miletus of the sixth century B.C., who "beheld electron sparks"; but the second takes us to the sixteenth-century, to William Gilbert, who invented the electroscope; and so on to George Harold Brown, a pioneer in radiothermics, who was born in 1908. Men like Lindsay, Steinheil, the Hightons, and Wilkins are naturally included, and Marconi receives perhaps the most extensive treatment; yet all the newest developments are here, such as television, frequency modulation, war's "secret weapon" radar, and even the radio-electronic sewing machine. The author calls attention to the fact that the great minds of radio were all born in the 19th century. (*L. A. S.*)

Men of Science in America. By Bernard Jaffe. Simon and Schuster. 1944. 600 pp.

"Jaffe's book is so stimulating, so many of the stories he has to tell are so wonderful," Professor Sarton writes in his Foreword, "that I feel it rather my duty to warn [the reader] against the danger of being too enthusiastic." In this survey of progress from the late sixteenth century to the present day, the author has selected a pioneer in each field of research, around whom he has grouped other creative workers. The representatives of the Colonial and Revolutionary times are Thomas Harriot, English astronomer and mathematician, who published his description of Virginia in 1588; Benjamin Franklin, whose discovery of electricity as latent in bodies has been described by Dr. Millikan as "the most fundamental thing ever done in the field of electricity"; Benjamin Thompson, better known as Count Rumford, who discovered the mechanical equivalent of heat; and the no less picturesque Thomas Cooper, who advocated the study of chemistry in medical schools. The plant and animal study of Constantine Samuel Rafinesque foreshadowed evolution, and through Thomas Say "American entomology came into its own." The story of the discovery of ether anesthesia, with its rival claimants, is told under the name of William T. G. Morton, of Boston. Louis Agassiz in biology, James Dwight Dana in mineralogy, and Otheniel C. March in paleontology were significant. With the physicist J. Willard Gibbs we enter the twentieth century and follow it down to E. O. Lawrence, Nobel Prize winner of 1940, who built the cyclotron. (*M. M.*)

Library Notes

The Library Treasures Are Returned

AS has been reported in the newspapers, the rare books and manuscripts which three years ago were placed in a bomb-proof shelter have recently been returned to the Library. It was a considerable enterprise which involved the transfer of no less than fifteen thousand volumes and fifty thousand pieces of manuscript.

From January 1942 until the middle of last December the Treasure Room, which can accommodate eight thousand books and a large part of the manuscript collection, was denuded of its entire contents, while a similar number of items were removed from the Rare Book Department proper. These treasures included the most valuable portions of the Prince Collection of Americana, the Barton Collection of English literature, the Ticknor Collection of Spanish literature, the Bowditch Collection of mathematics and navigation, the Defoe Collection, etc. In addition, the entire medieval manuscript and incunabula collection, the invaluable Mather, Cotton, Hinckley, and other Colonial manuscripts as well as the Chamberlain and the Anti-Slavery collections were stored away.

To say, however, that these books and manuscripts were "stored away" would give a wrong impression since, located as they were only a few hundred yards from the Library and placed on easily accessible shelves, they were always available for use. Regular service was maintained between the Library and the vault, and usually at an hour's notice the desired books or manuscripts were placed at the reader's disposal. Thus the work of the department did not suffer at all; in fact, having learned of our facilities, many scholars accustomed to do their research elsewhere came to us. It was harder on the personnel, but the service went on just the same.

It is hoped that by the time this issue of More Books appears all the books and manuscripts will be back on their shelves. The Treasure Room, one of the most beautiful spots in the city, will again hold some of the rarest book treasures in America. And once more it will be possible to arrange fine exhibits there. The books and maps illustrating the history of the Philippine Islands which are now on view make an auspicious beginning.

The Anti-Slavery Propaganda

MISS JANET WILSON'S study of the anti-slavery propaganda of the 1830's — based mainly upon three manuscript notebooks containing the records of the American Anti-Slavery Society now preserved in this Library — will be continued in the next issue of More Books. The first two installments appeared in the November and December issues.

A Tragical History of Antwerp

A CONTEMPORARY English account of the continual miseries of Antwerp during the period of the Protestant revolt in the Netherlands, entitled *An Historicall Discourse or rather a tragicall Historie of the citie of Antwerpe* [D.220.49], was published anonymously by John Windet in London in 1586. The little book of twenty-seven leaves was printed with Gothic types, and the colophon includes Windet's striking printer's mark with the figure of Father Time and a bundle of wheat sheaves beside a Bible. The Short Title Catalogue lists no copy in America.

Interest in the Netherlands was keen in England at the time, and the city of Antwerp especially attracted English merchants. Naturally the English Protestants also sympathized with the Dutch provinces, although Queen Elizabeth had no desire to jeopardize the peace of her country by giving them military help. It was not till 1586 — the year in which the *Tragicall Historie* was published — that the Earl of Leicester led an unsuccessful campaign in aid of the Netherlands, in which Sir Philip Sidney was mortally wounded. The book itself offers no clue for the identification of the author, but it may be supposed that he

was either an English merchant or one of the many adventurers who were drawn to the Netherlands. His treatment is generally calm, until some horrifying cruelty calls forth his protest.

The first two chapters record the decree of King Philip of Spain, enforcing the Catholic religion and his determination to "breake that which he could not bend," the consequent exile of many Protestants, a "dangerous tumult and sedition in Antwerp," and the coming of Alva. By treacherously giving out a false pardon, that inhuman tyrant won his way into the fortresses, and through his Italian engineers built the famous citadel, surmounted by a statue of himself, which became the center of oppression. The tortures and executions, the temporary peace enforced by fear and misery, read like tactics too familiar in recent times. After Alva's recall and his replacement by Don Loys of Requesens, the Spanish soldiers "for want of their paie" rose in 1576 in a frightful mutiny, seized the city and plundered, running "like a sort of Bedlams thorow all the streets, breaking up the doores, and crying 'à fuera villacos, Come out you villaines.'" After Requesens's death greater horrors followed, for Sancis d'Avila, the captain of the citadel, was in league with the rebelling soldiers.

This "Spanish fury" having been quenched, further calamities befell the city. For "when they were free from all feare of the enimie, then were they put into a sudden and extreame danger by their friends." In 1583 the Duke of Anjou, who had come to the Netherlands at their request and as a protector, was prevailed upon by "certaine of his lustie captaines" to let the French soldiers seize several Dutch cities and finally to storm Antwerp. In bloody street fights hundreds of Frenchmen perished before the Duke was forced to retreat.

In the last chapter the chronicler laments the death of the Prince of Orange, "commonlie called Father William," and tells of one more siege of Antwerp by Alexander Farnese, Prince of Parma, who "chooked the river with one and twentie armed ships." After valiant resistance, the famished city capitulated. One-third of the inhabitants emigrated, and those who remained suffered from scarcity, high prices, and confiscation, so that the city seemed "rather like a towne of fishermen than merchants." M. M.

An Account of the First Russian Settlement in Alaska

ALTHOUGH Russian traders were in Alaska as early as the first part of the eighteenth century, no permanent colonization was attempted until Grigorii Shelekhov saw the possibilities of the barren land. Shelekhov, a wealthy merchant, set sail from Okhotsk in *The Three Saints* on August 27, 1783. After a year of cruising among the islands, he established a small settlement at Kodiak, explored the strait that now carries his name, and even touched the American mainland. When he returned to Siberia in 1787, he was convinced of the commercial possibilities of Alaska and so anxious to secure exclusive trading privileges that he hurried to Irkutzk "sometimes with rein deer, sometimes with horses, sometimes with oxen." His journal, submitted to the governor-general, is believed to have been stolen and was published without his consent as *The Voyage of Grigorii Shelekhov . . . from Okhotsk . . . to the American Shores.* It first appeared in St. Petersburg in 1791 and the next year was followed by a continuation of uncertain authorship.

While the work went through several Russian editions and was translated into German as early as 1793, it is still virtually unknown in English. Even today it has never been fully translated and is available only in the abridged form in which it appeared in *The Varietics of Literature* in 1795 in London. The Library has recently acquired the two volumes of this miscellany or "humble parlour book" [G.309.202], edited by the Reverend William Tooke who saw in it "an acceptable method of putting the public in possession of the state and progress of literature on the continent." Tooke was for many years chaplain of the English church at St. Petersburg, and the publication represented but one of his efforts to familiarize his countrymen with Russian progress. His version of Shelekhov's journal, however, was not based on the manuscript, as he declares, nor even on the

original Russian edition, but on the German translation in the *Journal von Russland*, edited by Johann H. Busse.

Shelekhov was a practical man of business, and his narrative is a direct recital of his adventures. He describes the first winter on Bering's Island where "all the produce of our hunting consisted of no more than some, very few, little rock-foxes"; the mountains that vomited fire, and the savagery of the natives, who were finally subdued by cannons. At the Kodiak settlement he built little dwelling houses and a fort, "though at first they were only of wood and plaister"; at Elias he ordered the natives to set up crosses and bury the signs of Russian ownership, and at the harbor of Peter and Paul he negotiated a trading agreement with a visiting English vessel. Hoping to interest the Empress in his project he stressed the child-like ignorance of the natives and his efforts to teach them of the power of Russia and the wisdom of its rulers.

The latter portion of the work is devoted to a discussion of the natural resources of the islands and the customs of the Aleuts, and is so rich in informative detail that H. H. Bancroft, the historian, remarked, "Shelekhov's account is one of the chief authorities for that period of Alaskan history." **E. L. A.**

Lectures at the Library

DURING January the following free lectures will be given in the Lecture Hall of the Central Library:

Post-war Germany. Professor Warren A. Seavey, Harvard Law School. (Series on Post-war Europe.) 8.00 Thursday, January 4.

Yankee Newsreel. Alton Hall Blackington, author, lecturer and photographer. All color motion pictures. 3.30 Sunday, January 7.

Meet the Author. Robert P. Tristram Coffin and John Holmes. 8.00 Tuesday, January 9.

Light — Visible and Invisible. Professor George R. Harrison, Dean of Science, Massachusetts Institute of Technology. (Chapters on Post-war Developments in Science and Engineering.) 3.30 Sunday, January 14.

Town and City Playgrounds, Old and New. Arthur A. Shurcliff. Illustrated. (City Planning Board Series.) 8.00 Thursday, January 18.

The North of Ireland. Rev. John E. Murphy, S.J., Chairman of the Department of Gaelic Literature, Boston College Graduate School. Illustrated in color. 3.30 Sunday, January 21.

The Alaska Military Highway. Hugh M. Raup, Assistant Professor of Plant Ecology, Harvard University. Illustrated with colored motion pictures. 8.00 Thursday, January 25.

Poland, Our Valiant Ally. Marjorie P. Hoink. Illustrated by film, "Land of My Mother," with commentary by Eve Curie. 3.30 Sunday, January 28.

Recitals at the Library

DURING January the following free recitals will be given in the Lecture Hall of the Central Library:

Violin and Piano Recital. Florence C. Pearson, violinist; Marybelle Zeise, pianist; members of the faculty of the Longy School of Music. 8.00 Sunday, January 7.

Song Recital. Rayel Gordon and students. 8.00 Sunday, January 14.

Piano Recital. Elizabeth Scher, member of the faculty of the New England Conservatory of Music. 8.00 Sunday, January 21.

The Lowell Lectures

DURING January the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

America and Russia: 1917–1933, A Study in Diplomacy and Public Opinion. Leonid I. Strakhovsky, D. Hist., Research Fellow in Slavic, at Harvard University. *First Lecture:* "The Two Revolutions." 8.00 Friday, January 5. *Second Lecture:* "Intervention." 8.00 Tuesday January 9. *Third Lecture:* "The Case of Martens." 8.00 Friday, January 12. *Fourth Lecture:* "The Washington Conference." 8.00 Tuesday, January 16. *Fifth Lecture:* "Aloof." 8.00 Friday, January 19. *Sixth Lecture:* "Trade Only." 8.00 Tuesday, January 23. *Seventh Lecture:* "The Turning Point." 8.00 Friday, January 26. *Eighth Lecture:* "Recognition." Tuesday, January 30.

A Selected List of Books Recently Added to the Library

This list should be used in conjunction with BOOKS CURRENT, *a bi-monthly list the publication of which the Library began in October 1943.* BOOKS CURRENT *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* MORE BOOKS *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* BOOKS CURRENT *only.*

Reference Books In Bates Hall

Dana, James Dwight. The system of mineralogy of James Dwight Dana and Edward Salisbury Dana . . . 7th edition. Wiley. 1944. 834 pp.
Gen. Ref.QE372.D23 v.1

Dod's parliamentary companion. 1944. London, Business Dictionaries. [1944.] 389 pp. **Gen. Ref. Desk**

Index juridicus: the Scottish law list. 1944. London, Stevens; Edinburgh, Scottish Law List. [1944.] 1170 pp.
Gen. Ref. 1001.12

Indian year book. 1943–44. Bombay. 1943. 1361 pp. **Gen. Ref. 641.30**

Johnson, Melvin Maynard. Rifles and machine guns; a modern handbook of infantry and aircraft arms. Morrow. 1944. 390 pp. **Gen. Ref. UD380.J6**

Latourette, Kenneth Scott. History of the Expansion of Christianity. Vol. 6. The Great Century in Northern Africa and Asia, 1800–1914. Harper. 1944. 502 pp.
Gen. Ref.BR145.L3 vol.vi

Maine register, state year-book, and legislative manual. 1944–45. Portland, Tower Companies. 1944. 1033 pp. **Gen. Ref.641.40**

Massachusetts State Federation of Women's clubs. Manual. 1944–45. Boston. [1944.] 352 pp. **Gen. Ref. Centre Desk**

Partridge, Eric. A dictionary of abbreviations. Allen & Unwin. [1943.] 105 pp.
Gen. Ref. 650.71A

People's year book. 1942. Manchester, Co-operative Wholesale Soc. [1944.] 223 pp.
Gen. Ref. 642.60

Stanley Gibbons, *Ltd.* Priced catalogue of stamps. Part I. British Empire. London, Gibbons. [1944.] 551 pp. **Gen. Ref. Cage**

Agriculture

Jefferson, Thomas, *1743–1826.* Thomas Jefferson's Garden book 1766–1824, with relevant extracts from his other writings. Annotated by Edwin Morris Betts. Philadelphia, American Philosophical Soc. 1944. ***5393.16.22**
Memoirs of the American philosophical society, vol, xxii.

U. S. Bureau of the census. Sixteenth census of the United States: 1940. Agriculture. Value of farm products by color and tenure of farm operator. Washington. 1944. ***9317.316A48**

Bibliography. Libraries

Foote, B. P., and Earl P. Strong. Government dictation. Gregg. [1944.] **Z56.F674**

Philadelphia, Free library. Three centuries of American history 1493–1793 . . . Exhibition held at the Free library of Philadelphia, 1944. [Philadelphia, Buchanan. 1944.] ***Z1236.P5**
Illustrated by contemporary books, manuscripts and maps from the collections of the Library company of Philadelphia, the Free library of Philadelphia and some of its trustees.

Sherman, Robert L. Drama cyclopedia; a bibliography of plays and players. Chicago, The author. [1944.] ***PN2226.S45**

Special libraries association, Social science group. A source list of selected labor statistics. Preliminary edition. New York. ***9016.331**

U. S. Library of Congress, Law library. Anglo-American legal bibliographies, an annotated guide, by William L. Friend. Washington. 1944. ***Z881.U5 1944**

Biography

Single

Brahms, Caryl, *pseud.* Robert Helpmann, choreographer. London, Batsford. [1943.] ***GV1785.H45A6 1943**

Brimlow, George Francis. Cavalryman out of the West; life of General William Carey Brown. Caxton Printers. 1944.
E181.B893

Duncan, Dorothy. Partner in three worlds. Harper. [1944.] **DB217.R5D8**
The life history of a Czech, Jan Riger, a merchant in fine glass, now living in America.

Hebert, Walter H. Fighting Joe Hooker. Bobbs-Merrill. [1944.] E467.1.H6H4
A study of the character and carcer of the General whom Lincoln placed at the head of the Army of the Potomac.

Lowrie, Walter. A short life of Kierkegaard. Princeton Univ. 1944. B4376.L6 1944

Wechsler, James Arthur. Labor baron, a portrait of John L. Lewis. Morrow. 9331.8073A119

Wiltse, Charles Maurice. John C. Calhoun, nationalist, 1782–1828. Bobbs-Merrill. 1944. E340.C15W5

Collective

DeWeerd, Harvey Arthur. Great soldiers of World War II. Norton. [1944.] D736.D4

Gorges, Raymond, *1876 or 7–1943*. The story of a family through eleven centuries, illustrated by portraits and pedigrees, being a history of the family of Gorges. Boston, Priv. print. 1944. *DA28.35.G6G6

Jordan von Quedlinburg, *obit 1380*. Liber vitasfratrum; ad fidem codicum recensuerunt, prolegomenis, apparatu critico, notis instruxerunt [by] Rudolphus Arbesmann . . . et Winfridus Hümpfner. New York, Cosmopolitan Science & Art Service Co. 1943.
Studies in St. Augustine and the Augustinian order, volume 1.

Memoirs. Letters

Listowel, Judith (Márffy-Mantuano) Hare, *Countess of*. This I have seen. Faber. [1943.] D413L58.A3
Lady Listowel is the daughter of an Hungarian diplomat. As a journalist and extensive traveler with influential connections, she was enabled to make her individual observations in different countries in the pre-war and war period.

Percy, Thomas, *Bp. of Dromore, 1729–1811*. The Percy letters . . . edited by Arthur Tillotson. Louisiana State Univ. 1944. PR3618.P5A84
This first of a series of eight or ten volumes of *The Percy Letters* contains the correspondence of Thomas Percy, Bishop of Dromore, with Edmund Malone during the period from 1779 to 1811.

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Ackerman, Laurence J., and Ralph W. Bugli, *editors*. Risks we face, an introduction to property insurance. Prentice-Hall. 1944. 120 pp. NBS

American public welfare association. The public welfare directory . . . 1944. Chicago, The Association. [1944.] 247 pp. **HV89.A52

Bankers' almanac and yearbook for 1943/44 . . .being a directory of the principal banks of the world and a bankers' guide to the principal insurance offices. London, Skinner. [1944.] 2004 pp. **HG1536.B21

Campbell, William G., and J. H. Bedford. You and your future job. Los Angeles, Society of Occupational Research. 1944. 368 pp. NBS

Carpenter, J. Henry. Peace through co-operation. Harper. 1944. 113 pp. NBS

Crain, G. D., *Jr., editor*. Teacher of business; the publishing philosophy of James H. McGraw. Chicago, Advertising Publications. 1944. 91 pp. NBS

Davison's mattress directory, 32d annual edition. Ridgewood, N. J., Davison Pub. Co. 1944. 225 pp. **TS1845.D26

Farrington, S. Kip, *Jr*. Railroads at war. Coward-McCann. 1944. 320 pp. NBS

Fine, Sherwood M. Public spending and post-war economic policy. Columbia Univ. 1944. 177 pp. NBS

Gift and art buyers directory. 15th edition. [New York, Geyer Publications. 1944.] 138 pp. **TT12.G45

Hawtrey, R. G. Economic destiny. Longmans, Green. 1944. 388 pp. NBS

Indian year book. 1943/44. v. 30. A statistical and historical annual of the Indian empire, with an explanation of the principal topics of the day. Bombay & Calcutta. [1943?] 1362 pp. **HA1724.I39

International green book of cottonseed and other vegetable oil products (formerly the International cottonseed products directory). v. 30. Dallas, Texas, Cotton and Cotton Oil Press. [1944.] 629 pp. **TP681.I61

Lahne, Herbert J. The cotton mill worker. Farrar & Rinehart. [1944.] 303 pp. NBS
Labor in twentieth-century America.

Marine News. America's postwar merchant marine forecast. New York, Marine News. 1944. 278 pp. NBS

Massachusetts. Laws, statutes, etc. Laws relating to insurance and insurance companies. Amendments enacted in 1943. 1943. Second supplement to edition of December 31, 1939. 23 pp. **HG8521.M4s

Massachusetts state federation of labor. Proceedings of the 59th annual convention. Springfield, Mass., The Federation. 1944. 193 pp. HD8055.A6.M41

Michigan University. Renegotiation and termination of war contracts, 1942 – 1944. Ann Arbor. 1944. 152 pp. NBS

Minnesota American Legion Foundation. To make jobs more steady and to make more steady jobs. [St. Paul, Minn., Webb Pub. Co. 1944.] 360 pp. NBS
American Legion Employment Stabilization Service.

National association of insurance commissioners. Proceedings of the 75th annual session. 1944. Chicago. 1944. 404 pp. HG8016.N27

New Hampshire, Bank commissioner. Annual report of the bank commissioner of the state of New Hampshire for the year ending June 30, 1944. Concord. 1944. 272 pp. *HG2411.N4

Oliphant's earning power of railroads. 39th issue. 1944. New York, Oliphant. [1944.] 523 pp. **HG4971.M96

Postwar planning in the United States; an organization directory. v. 3. Twentieth Century Fund. 1944. 134 pp. **AS21.G17

Printing trades blue book. Eastern edition. 20th edition. New York, Lewis. 1944. 660 pp. **Z119.P95e

Skinner's cotton trade directory of the world. 1944. Skinner. [1944.] 1060 pp. **TS1555.S62

Swartz, Marcel M. How to write successful business letters. New York, Franklin Watts. [1944.] 96 pp NBS

Technique of life insurance selling. 1944 wartime edition. New York, Consolidated Reporting Co. [1944.] 161 pp. HG8876.L72

Writers' and artists' year book. 37th year, 1944. London, Black. [1944.] 287 pp. **PN161.W95

Year book of the Northern Baptist convention. 1944. American Baptist Pub. Soc. 699 pp. **BX6213.A51
Containing historical documents and tables; minutes of and reports submitted at the thirty-seventh meeting of the convention held at Atlantic City, New Jersey, May 23-26, 1944.

Domestic Science

Coffin, Robert P. Tristram. Mainstays of Maine, by Robert P. Tristram Coffin egged on by Ruth P. Coffin. Macmillan. 1944. TX715C66
A book on the cookery of Maine, with a flavor of old-time life on farm and shore.

Pierce, Anne Lewis. Quick freezing; a digest of authoritative information on quick freezing of foods for the home. Barrows. [1943.]

Economics

Association of American railroads. American railroads and the war. Washington. 1943. 9385.973A320

Blanchard, Fessenden S. The textile industries of China and Japan, post-war opportunities and problems for America. New York, Textile Research Inst. 1944. 9338.514A11

Dauer, Ernest August. Comparative operating experience of consumer instalment financing agencies and commercial banks, 1929–41. National Bureau of Economic Research. [1944.] *9332.8A54 no.10
Financial research program. Studies in consumer instalment financing. 10.

Davenport, Nicholas Ernest Harold. Vested interests or common pool? London, Gollancz. 1943. 9330.942A75

Dominican republic, Direccion general de estadistica. Republica Dominicana. Album estadistico grafico. MCMXLIV, año del centenario. [Ciudad Trujillo, R. D.] 1944. *9317.293A1

Fine, Sherwood M. Public spending and postwar economic policy. Columbia Univ. 1944. 9330.173A416

Frederick, Justus George. The new deal; a people's capitalism. New York, Business Bourse. 1944. 9330.173A415

Groves, Harold Martin. Production, jobs and taxes. McGraw-Hill. 1944. 9336.73A415

Hicks, John Richard. The social framework, an introduction to economics. Clarendon. [1943.] 9330.1A492

McKee, *Captain* William, and Carl W. Ullman, *editors*. American economic policies. Wilmington, Pa., Economic and Business Foundation. [1943.] 9330.173A413

Mather, Kirtley. Enough and to spare; Mother Earth can nourish every man in freedom. Harper. [1944.] 9333.A10
The Harvard geologist discusses population trends, the world's natural resources, and their agricultural and industrial utilization.

Middleton, Philip Harvey. Transportation-prewar and postwar. Chicago, Railway Business Ass'n. 1943. 9385.A55

Roberts, Warren Aldrich. State taxation of metallic deposits. Harvard. 1944. 9336.228
Harvard economic studies, vol. LXXVII.

Rodkey, Robert Gordon. Sound policies for bank management, a discussion for bank officers and directors. Ronald Press. 1944. 9332.173A145

Simon, Herbert Alexander. Fiscal aspects of metropolitan consolidation. Univ. of California. 1943. 9352.1A36

Sorrell, Lewis C., and A. Wheeler. Passenger transport in the United States, 1920–1950. Chicago, Railway Business Ass'n. 1944. *9385.973A315

Stark, Werner. The ideal foundations of economic thought; three essays on the philosophy of economics. Oxford Univ. 1044. 9330.1A481

U. S. Federal power commission. Production of electric energy and capacity of generating plants. 1941. Washington. [1942.] *9353.87A50

U. S. Federal trade commission. Report of the Federal trade commission on distribution methods and costs. Washington. 1944– *9381.04A106
Contents. — I. Important food products. — III. Building materials; lumber, paints and varnishes, and Portland cement.

U. S. Securities and exchange commission. Survey of American listed corporations. [Washington.] 1944. 4 v. in 2. *9338.7A135
Data on profits and operations, 1936–1942. Reported information on registrants with the Securities and exchange commission under the Securities exchange act of 1934.
Reproduced from typewritten copy.

Weil, Felix José. Argentine riddle. Issued in cooperation with the Latin American economic institute. Day. [1944.] 9330.982A7
Deals with Argentine politics, labor, the *latifundio*, industry, the attempt at a "New Deal," and relations with the United States.

Education

Baruch, Dorothy Walters. Parents can be people. Appleton-Century. [1944.]
"A primer for and about parents." HQ769.B33

Committee on American history in schools and colleges. American history in schools and colleges. Macmillan. 1944. E175.8.C6

Melvin, Arthur Gordon. Teaching; a basic text in education. Day. [1944.]

Neilson, William Allan, and Carl Frederick Wittke. The function of higher education; two lectures on the Norman Wait Harris Foundation. The function of the university, by William Allan Neilson; The function of the college of liberal arts, by Carl Frederick Wittke. Northwestern Univ. 1943. LB2325.N4

Umstattd, James G. Secondary school teaching. Ginn. 1944. LB1607.U6 1944

Fine Arts

Architecture

Fletcher, *Sir* Banister Flight. A history of architecture on the comparative method . . . 11th edition revised and enlarged with over four thousand illustrations. London, Batsford. 1943. *8091.01–51U

Jones, Sydney Robert. Thames triumphant. Studio. [1943.] 8095.05–119

Loukomski, Georgii K. Charles Cameron (1740–1812), an illustrated monograph on his life and work in Russia, particularly at Tsarskoe Selo and Pavlovsk, in architecture, interior decoration, furniture design and landscape gardening. London, Nicholson & Watson. 1943. 8095.08–210

Schmidt, Carl F. Cobblestone architecture. [Rochester, N. Y., Great Lakes Press.] 1944. 8094.06–779

Painting

Biddle, George. Artist at war. Viking. 1944. 8060.06–317

Crane, Aimée, *editor*. A gallery of great paintings. New York. Crown Publishers. 1944. *8073.03–105

Miscellaneous

Adair, John. The Navajo and Pueblo silversmiths. Univ. of Oklahoma. 1944.

Cole, Timothy, *1852–1931*. Proofs of six engravings. *8154.04–264
In portfolio.

Connoisseurs of the world; being an international biographical dictionary of connoisseurs, collectors, and patrons of art. London, Mitre Press. [1943.] *4087.03–107

London, National gallery. Birds and animals from the National gallery. London, The Trustees. 1943. 4092.01–129

Read, Herbert Edward. Education through art. Faber. [1943.] 4084.02–122

Taylor, Richard Denison. The better Taylors. Random House. [1944.] 8144.07–925
Cartoons.

History

America. Europe

Dunlap, Leslie Whittaker. American historical societies, 1790–1860. Madison. Wis., Priv. print. 1944. E172.D8

Faulkner, Harold Underwood. American political and social history. Crofts. 1944. E178.F282 1944

Greene, Evarts Boutell. The revolutionary generation, 1763–1790. Macmillan. 1943.
A History of American life. Vol IV. 2368.189.4

Hall, Edward Twitchell. Early stockaded settlements in the Governador, New Mexico; a marginal Anasazi development from Basket maker III to Pueblo I times. Columbia Univ. 1944.
Columbia studies in archaeology and ethnology, vol. II, pt. 1.

Hockett, Homer Carey, and Arthur M. Schlesinger. Land of the free, a short history of the American people. Macmillan. 1944. E178.H7126

Luthin, Reinhard H. The first Lincoln campaign. Harvard. 1944. E440.L85
"Many students of the period are agreed that without Lincoln's victory in November 1860 war between the sections would not have been precipitated in the following April, if indeed . . . [it] would have occurred at all." Author's *Preface*.

Ross, Nancy Wilson. Westward the women. Knopf. 1944. F596.R82
Pioneer and other typical women during the development of the Pacific Northwest.

Sprigge, Cecil Jackson Squire. The development of modern Italy. London, Duckworth. [1943.] DG555.S64 1943

The Present War

Armstrong, Warren. Battle of the oceans; story of the British merchant marine. Liveright. [1944.] D771.A748 1944
The author, a practical seaman, tells of the heroic work and endurance of the British sailors in the War.

Buller, E. Amy. Darkness over Germany. Longmans, Green. [1944.] DD253.B84

Cassius, *pseud*. The trial of Mussolini. London, Gollancz. 1943. DG575.M8C33 1943

Gunnison, Royal Arch. So sorry, no peace. Viking. 1944. D805.J3G8
Experiences of a Far Eastern correspondent in the Philippines and in China, including internment at Santo Tomás and in Chapei.

Huie, William Bradford. Can do! The story of the Seabees . . . With an introduction by Vice Admiral Ben Morcell. Dutton. 1944. D811.H78
A lively, inside account of the admirable work and spirit of the units that build bases, repair airfields, load supplies, etc.

Merillat, Herbert L. The island. Houghton Mifflin. 1944. D767.98.M4
A history of the First Marine Division on Guadalcanal. August 7 to December 9, 1942.

Pyle, Ernest Taylor. Brave men. Holt. 1944. D811.5.P88
Based on the full texts of "Ernie" Pyle's dispatches from July, 1943 to the liberation of Paris.

Tobin, Richard Lardner. Invasion journal. Dutton. [1944.] D756.T6
The journal of the War Correspondent for the New York Tribune from April to August, 1944. Written in London, from Supreme Headquarters Allied Expeditionary Force, aboard a battleship, etc.

Wertenbaker, Charles. Invasion! Appleton-Century. [1944.] D756.W4

Werth, Alexander. Leningrad. Knopf. 1944. D764.W468 1944
"I am the only British correspondent to have been in Leningrad during the blockade, and the greater part of this book is a record of all I saw and heard in Leningrad during my visit last autumn[1943]." *Preface*.
Includes a chapter "At the Writers' Union."

Wierzynski, Kazimierz. The forgotten battlefield. New York, Roy. [1944.] D811.W283
Polish resistance to the Nazi invasion as told by soldiers and officers. Translated from the Polish. Illustrated by Zdzislaw Czermanski.

Language

Agard, Frederick B., *and others*. Brazilian Portuguese from thought to word. Princeton Univ. [1944.]
"This volume is the second of a projected series of introductory language texts embodying the pedagogical method first put in practice in Willis and Agard's *Spanish from Thought to Word*."—*Preface*.

Prince, John Dyneley. Practical grammar of the Serbo-Croatian language. New York, Stechert. [1943.] PG1232.P7

Literature

Drama

Corwin, Norman Lewis. More by Corwin; 16 radio dramas. Holt. [1944.] PN6120.R2C594

D'Alton, Louis Lynch. The money doesn't matter; a play in three acts. Dublin, Duffy. 1944. PR6007.A49M6 1944

Essays. History of Literature

Emerson, Ralph Waldo, *1803–1882*. The essays of Ralph Waldo Emerson. Illustrated by John Steuart Curry. Random House. 1944. PS1608.A1 1944

Joad, C. E. M. The adventures of a young soldier in search of the better world. New York, Arco Pub. Co. [1944.] PR6019.O 2A65 1944

A satire presenting various British types who answer the questions of the Young Soldier in search of a better world after the war. Brilliantly illustrated by Marvyn Peake.

Kramer, Samuel Nathan. Sumerian mythology, a study of spiritual and literary achievement in the third millennium B.C. American Philosophical Soc. 1944. *5392.16.21

Lednicki, Waclaw. Life and culture of Poland as reflected in Polish literature. New York, Roy. [1944.] DK411.L4

Lewis, D. B. Wyndham. Ronsard. Coward-McCann and Sheed and Ward. 1944. PQ1677.L4 1044

The life of the greatest poet of the *Pleiade*, with much consideration of his poetry.

Pearson, Hesketh. Conan Doyle; his life and art. Methuen. [1943.] PR4623.P4 1943

Poetry

Aragon, Louis. Les yeux d'Elsa. New York, Pantheon Books. [1944.] PQ2601.R2Y4

Poems, preceded by an essay on prosody and poetic style. One of the poems is "La Nuit de Dunkerque."

Davenport, Russell Wheeler. My country. Simon and Schuster. 1944.

Odes expressing the spirit of America today.

Garcia Lorca, Federico, *1899–1936*. Selected poems of Federico Garcia Lorca. Translated by J. L. Gili and Stephen Spender. London, Hogarth Press. [1943..] PQ6613.A763A24 1943

Millay, Edna St. Vincent. Poem and prayer for an invading army. [New York, 1944.] [12] pp.. PS3525.I 405P58

Written for exclusive radio use by the National Broadcasting Company, and read by Ronald Colman on "D-day" June 6, 1944 — over the NBC network.

Journalism

Dabney, Thomas Ewing. One hundred great years, the story of the Times-Picayune from its founding to 1940. Louisiana State Univ. 1944. PN4899.N32T63

Vautel, Clément. "Mon film"; souvenirs d'un journaliste. Paris. [1944.] PN5183.V4A3

Local History

Elliott, Maud Howe. This was my Newport. Cambridge, Mass., A. M. Jones. 1944. *F89.N5E4

A history of various aspects of Newport — artistic, social, sporting, etc. — together with her own reminiscences, by the daughter of Samuel Gridley and Julia Ward Howe.

Hatcher, Harland Henthorne. The Great Lakes. Oxford Univ. 1944. F551.H36

Penry, John, *1563–1593*. The notebook of John Penry, 1593. Edited for the Royal historical society from the original in the Huntington library by Albert Peel. London, Royal Historical Soc. 1944. *2416B.67

Medicine. Hygiene

Hudson, Holland, and Marjorie Fish. Occupational therapy in the treatment of the tuberculous patient. New York, National Tuberculosis Ass'n. 1944. RM735.H8

Truby, Albert Ernest. Memoir of Walter Reed, the yellow fever episode. Hoeber. [1943.] R154.R3T7

Military Science

Beadnell, Charles Marsh. An encyclopaedic dictionary of science and war. London, Watts. [1943.] *U24.B4 1943

Bernard, Luther Lee. War and its causes. Holt. [1944.] U21.B4

Montross, Lynn. War through the ages. Harper. [1944.] U27.M6

Strategy and tactics in the wars of history from the ancient Greeks to the United Nations of June, 1944.

Weller, George Anthony. Bases overseas, an American trusteeship in power. Harcourt, Brace. [1944.] UA23.W37

The author, a *Chicago Daily News* foreign correspondent and Pulitzer prize winner, reports the fall of bases that he has witnessed in the War, and argues for a worldwide system of American bases.

Music

Literature

Abraham, Gerald Ernest Heal. Eight Soviet composers. Oxford Univ. 1943. ML390.A16E5

Berlioz, Hector, *1803–1869*. An abridged treatise on modern instrumentation and orchestration. Fischer. [194–] MT70.B49C72

Brooks, Catherine. Opportunities for advanced study of music in the United States. Washington, Pan American Union. 1943. *ML.199.9.P3 no.8

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— Music for the millions; the encyclopedia of musical masterpieces. New York, Arco Pub. Co. [1944.] *ML105.E96

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Kaplan, Max. Music in the city; a sociological survey of musical facilities and activities in Pueblo, Colorado. [Pueblo, Col. 1944.] First mimeographed edition. ML200.8.P9K36

Lawrence, Robert. Boris Godunoff. New York, Artists & Writers Guild. [1944.] MT100.M9B25

— The magic flute. New York, Artists and Writers Guild. [1944.] MT100.M8Z35

Marek, George Richard. Bach on records. New York, Four Corners. [1942.] ML156.5.B2M3

Miller, Paul Eduard. Miller's Yearbook of popular music. Chicago, PEM Publications. 1943. *ML102.S9M5 1943

Moore, Gerald. The unashamed accompanist. London, Ascherberg, Hopwood & Crew. [1944.] MT68.M6 1944

Stevens, Georgia. Gregorian chant. Macmillan. 1944. *MT860.S89

Westerby, Herbert. The approach to Liszt; a course of modern tonal technique for the piano. London, Reeves. [194–?] 46 pp. Illus. MT225.W4A6
Includes: "Fifty-eight excerpts from Liszt."

Wood, Alexander. The physics of music. Methuen. [1944.] ML5805.W665

Wright, Rowland. Dictionnaire des instruments de musique. London, Battley Brothers. 1941. **ML102.I 5W7

Scores

Buchman, Carl, *editor*. Early American hymn tunes, 1800–1860, for four part mixed chorus, by Leonard Breedlove, Stephen Jenks, John Leland, William Walker and others. New York, Music Press. [1942.] 15 pp. M2061.B91E2

Castelnuovo-Tedesco, Mario. When I consider how my life is spent. [For] low [voice.] Sonnet [by] John Milton. Galaxy Music Corp. [1942.] 5 pp. M1621.C3W4
Pianoforte accompaniment.

Gershwin, George, *1898–1937*. Porgy and Bess, a symphonic picture. New York, Gershwin Pub. Corp. [1943.] **M1070.G4P6 1943

Kleinsinger, George. Farewell to a hero; a cantata based on Walt Whitman's "Memories of President Lincoln," . . . for baritone (or basso) solo and mixed chorus with piano or orchestral accompaniment. [New York, Boosey, Hawkes, Belwin. 1943.] 31 pp. M1533.3.K4F3
Vocal score.

Kramer, Alexander M., *editor*. United nations folk songs and dances . . . piano arrangements by Harold Potter. New York, Edwards Music Co. 1943. 64 pp. M1627.K7U6

Kramer, Leon M., *editor*. Synagogue melodies, as used in the Sephardic congregation Shearith Israel in the city of New York . . . compiled and arranged by Leon M. Kramer and Oskar Guttmann . . . New York, Transcontinental Music Corp. 1943. W. E. Branch M2017.6.K8S9

Milhaud, Darius. Four sketches. Mercury Music Corp. [1942.] [47] pp. *M1003.M54F6

Moore, Douglas Stuart. The devil and Daniel Webster. Boosey & Hawkes. [1943.] M1503.M822D3 1943

Piano music of new Russia; selected piano compositions by contemporary composers of the U. S. S. R. Marks Music Corp. [1943.] M20.P572

Rachmaninoff, Sergei, *1873–1943*. Six moments musicaux, opus 16, for piano solo. New York, International Music Co. [1942.] M25.R23S5

Rubbra, Edmund. Five madrigals (first set) for unaccompanied choir (piano accompaniment for practice only) op. 51; words by Thomas Campion. London, Augener. [1939.] 5 v. in 1. M1584.R8F5
Contents. — 1. When to her lute Corinna sings. 2. I care not for these ladies. 3. Beauty is but a painted hell. 4. It fell on a summer day. 5. Though you are young.

Shostakovich, Dmitri D. Album of selected works for the piano. International Music Co. [1941.] 30 pp. M22.S38
Contents. — 12 preludes, op. 34. — 3 fantastic dances, op. 1. — Polka from the ballet "The golden age."

Sirmay, Albert, *arranger*. Ten new songs the Soviets sing. New York, AM–Rus-Music Corp. [1943.] M1756.S65T4 1943

Whitmer, T. Carl. The soul of America for mixed chorus . . . [S.A.T.B.] words from Leaves of grass by Walt Whitman. Boston, Schmidt. 1942. 16 pp. M1533.W38S6
Organ or piano accompaniment (ad lib.).

Navigation

Ashley, Clifford Warren. The Ashley book of knots. Doubleday, Doran. 1944. *3958.232.13
The Mariners' museum, Newport News, Va. Publication no. 13.

Hadel, Walter. Celestial navigation, a problem manual. McGraw-Hill. 1944. VK559.H15

Hughes, Riley. Our Coastguard academy; a history and guide . . . foreword by Rear Admiral James Pine. Devin-Adair. [1944.] V437.H8

Snow, Edward Rowe. Great storms and famous shipwrecks of the New England coast. Boston, Yankee Pub. Co. [1943.] *F4S6 1943a

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The Library of living Philosophers. Vol. V.

— The philosophy of G. R. Moore. Northwestern Univ. 1942. B1647.M74S35
The Library of living Philosophers. Vol. IV.

Politics and Government

Caldwell, Lynton Keith. The administrative theories of Hamilton and Jefferson; their contributions to thought on public administration. Univ. of Chicago. [1944.] JK171.A1C3

Coupland, Reginald. The Indian problem; report on the constitutional problem in India. Oxford Univ. 1944. JQ215.1944.C6

Gill, Norman Nahum. Municipal research bureaus: a study of the nation's leading citizen-supported agencies. Washington, American Council on Public Affairs. 1944. 9352.A44

Tempel, Jan van den. Keep the lamps burning. London, Hale. [1943.] D825.T4
The Minister of Social Affairs in the Netherlands Government in exile discusses the future international order, with chapters on disarmament, social security, international trade, etc.

Religion. Theology

Baker City, Oregon. A course of study in religion for the Catholic schools and academies . . . Grades I–VIII and high school. Baker, Or., Diocesan Board on Catechetics. 1944. BX925.B33

Beza, Marcu. The Rumanian church. London, Society for promoting Christian Knowledge. [1943.] BX695.B4

Bible. The New Testament of our Lord and Saviour, Jesus Christ. Newly translated from the Vulgate Latin. Sheed & Ward. 1944. BS2095.K6
Ronald Arbuthnott Knox, translator.

Sencourt, Robert, *pseud.* Carmelite and poet; a framed portrait of St. John of the Cross, with his poems in Spanish. Macmillan. 1944. BX4700.J7G4 1944

Weiser, Francis Xavier. Holy Trinity parish, Boston, Mass., 1844–1944. Holy Trinity Rectory. [1944.] 52 pp. BX1418.B7W4

Wolfe, Paul Austin. The choir loft and the pulpit. New York, Gray. [1943.] BV25.W6

Science

Bartoo, Grover C., and Jesse Osborn. Home and job mathematics. St. Louis. Webster Pub. Co. [1944.] QA39.B185

Hussey, Russell Claudius. Historical geology; the geologic history of North America. McGraw-Hill. 1944. QE71.H8

Jaffe, Bernard. Men of science in America. Simon and Schuster. 1944. Q127.U6J27

Markham, Sydney Frank. Climate and the energy of nations. Oxford Univ. 1944. GF31.M255 1944
Revised and enlarged from an earlier edition.

Timm, John Arrend. General chemistry. McGraw-Hill. 1944. 8260.6
International chemical series.

Ward, Harold, *editor.* New worlds in science; an anthology, edited with commentary and introduction. McBride. [1044.] Q171.W35 1044
An anthology of selections from works of contemporary scientists in various fields, including Einstein, Millikan, Siegrist, J. B. S. Haldane, K. T. Compton, Hans Zinsser, and numerous others.

Sociology

Labor

Dougherty, Norbert F. Occupational planning for tomorrow. New York, R. R. Smith. 1944.

Gordon, Manya. How to tell progress from reaction; roads to industrial democracy. Dutton. 1944. 9331.8A134

Loft, Jacob. The printing trades. Farrar & Rinehart. [1944.] 9331.8873A141
Series: "Labor in twentieth century America."

Myers, Charles A., and W. Rupert Maclaurin. The movement of factory workers; a study of a New England industrial community, 1937–1939 and 1942. Wiley. 1943. 9331.91A21

U. S. National labor relations board. Court decisions relating to the National labor relations act. Washington. 1944– 2 v. *9331.155A83

U. S. Presidential committee on the cost of living. Recommended report for the Presidential committee on the cost of living, by labor members: R. J. Thomas . . . George Meany . . . Jan. 25, 1944. [Washington.] 1944. *938573A82
C. I. O. publication. 101.

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Commission on interracial cooperation, inc. Understanding our neighbors; a factual study of America's major race problem. Atlanta, Ga. [1943.]

— Study guide for Understanding our neighbors. [1943.] Suppl.

McWilliams, Carey. Prejudice: Japanese-Americans: symbol of racial intolerance. Little, Brown. 1944. E184.J3M36

Powdermaker, Hortense. Probing our prejudices: a unit for high school students . . . suggested school activities by Helen Frances Storen. Harper. [1944.]
Bureau for intercultural education. Publication series: Problems of race and culture in American education.

Miscellaneous

Bruce, David. The future and the fighting generation. London, Allen. [1043.] 9330.942A72

Natoinal recreation association. Teen age centers; bird's-eye view. National Recreation Ass'n. [1944.] HQ796.N37

Wellock, Wilfred. A mechanistic or a human society? [Birmingham, Wellock. 1944?] HM73.W37

Technology

Aeronautics

Bishop, William Avery. Winged peace. Viking. 1944. TL553.B5
A survey of the role of aviation in the two world wars and the inter-war period, with an outlook into the future, by the Air Marshal of the Royal Canadian Air Force.

Greif, Raymond N. Military and commercial aircraft hydraulics. Pitman Pub. Corp. [1944.] 4036B.140

Model plane annual, The, 1944– 3d- annual edition. McBride. 1944– 4036D.39

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Landis, Walter Savage. Your servant the molecule. Macmillan. 1944. 8030D.61

Tyler, Kingdon. S. Modern radio. Harcourt, Brace. [1944.] 8017A.118

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More Books

The Bulletin of the Boston Public Library

FEBRUARY, 1945

The Castle of Health

THE Library has recently secured a copy of Sir Thomas Elyot's *Castel of Helth* in the third edition, printed by Thomas Berthelet in London in 1541, the last to appear in the author's lifetime. It is an octavo volume, bound in tooled calf, with certain irregularities in the paging and signatures. The spelling is erratic, but neither that nor the quaint phrasing obscures the author's meaning.

Although the book passed through at least fifteen, possibly twenty, printings, very few early copies are to be found today. The first edition, published in 1534, has entirely disappeared; even its existence can be established only by allusions in two of Elyot's letters to Thomas Cromwell. The first of these, dated 1534, apparently accompanied a presentation copy of one of Elyot's works; and while *The Castel of Helth* is not specifically mentioned, there is reason to think that it is the "little treatise" to which it refers. The second letter, written in 1539, in which the second edition is dedicated to Cromwell, leaves no doubt that there was an earlier edition and that Cromwell had seen it. By way of apology for the imperfections it contained, Elyot remarks that it was composed under pressure which caused "suche spede in buyldinge the Castell of helth" that it fell short of perfection. Having perused his "lytle fortresse" and finding it so lacking, he had taken his pen "in the stede of a truell" and had mended its faults, making additions wherever it was convenient. When Cromwell was beheaded the next year, Elyot made haste to get out a new edition of the book, minus the dedication to the fallen favorite.

As its name implies, *The Castel of Helth* is a guide to hygienic living, written that those observing its counsels ". . . might adapte therby their bodies to receyue more sure remedy by the medicines prepared by good phisitions in dangerous syckenesses . . ."; and also that ". . . the noble and most necessarye science of phisyke, with the ministers thereof, escape the sclaunder, which they have of long tyme susteyned . . ." However, the doctors were not particularly grateful for the assistance of a layman. Linacre's College of Physicians had been functioning since 1518, and yet the majority of practitioners were still largely ecclesiastics,

who relied on superstition and empiricism rather than on observation and experiment. Their prestige lay in the mystery with which they surrounded the art of healing. To translate this into the language of the streets was an attack on the citadel of their security. They protested loudly. Such meddling, they asserted, "besemeth not a knyght, he mought haue ben moch better occupied."

Sir Thomas replied to their challenge, reminding them that he was not a layman since

> "before that I was .xx. yeres olde, a worshipfull phisition, and one of the moste renowned at that tyme in England, perceyuyng me by nature inclined to knowledge, rad unto me the workes of Galene of temperamentes, natural faculties, the Introduction of Johannicius, with some of the Aphorismes of Hippocrates. And afterwarde by mine owne study, I radde ouer in order the more parte of the warkes of Hippocrates, Galenus, Oribasius, Paulus Celius, Alexander Trallianus, Celsus, Plinius the one and the other, with Dioscorydes. Nor I dyd ommit to reade the longe Canones of Auicena, the Commentaries of Auerrois, the practisis of Isake, Halyabbas, Rasys, Mesue, and also of the more part of them which were their aggregatours and folowers. And all thoughe I have never ben at Montpellier, Padua, nor Salern, yet have I found some thynge in physicke, whereby I have taken no litle profyte concernynge myne own helthe."

The suggestions which Sir Thomas offers are mostly dietetic. He classifies foods according to their properties, beneficent or harmful as the case may be. For example: "Meates which do hurte the tethe" are, among others, "nuttes, swete metes & drinks, radyshe rootes, mylke, leekes and lymones . . ." Those which are bad for the eyes are "very salte meates, onyons, and reedynge after supper immediately," while "fenell, roses, cloves, and colde water" are beneficial. "Breadde of fyne floure of wheate, hauynge no leuyn," he thinks, "is slowe of digestion, and make the slymy humours, but it nourysheth moche." As for game, "partryche . . . is most sonest digested: and hath in hym moche nutriment," while "pygeons be easily digested, and are very holsom to them whiche are fleumatike, or pure melancoly." Elyot gives the proper diet for each season of the year; he advises sleep and exercise; and he lists the precautions one may take to avoid pestilence. While he refrains from including the disgusting nostrums advocated by many of his contemporaries, he was near enough the Middle Ages to recommend "golde, nutmigges, perles" and "the bone of the harte of a redde deere," as well as the "unicornes horne" and the "olyphantes tothe" as "confortatives the Harte colde." He even enters the realm of psychology, discussing the effect of ire, passion, and depression on the physical processes.

*

Although his origins were by no means obscure, the date and place of Sir Thomas Elyot's birth are matters of conjecture, the most reasonable being that he was born in Wiltshire not later than 1490.

According to his own statement, he was educated at home, and by the "worshipfull phisition" mentioned in the preface to *The Castel of Helth.* If, as seems probable, this was Linacre, then Elyot may have studied under him either at Oxford or Cambridge, since Linacre lectured on Galen at both places.

Elyot's public life began in 1511 when his father, Justice of Assize on the Western Circuit, secured for him the appointment as clerk of Assize. In 1532 Wolsey made him clerk of the Privy Council, without his "sute or desyre," but neglected to provide the promised emoluments, and Elyot was too scrupulous to reimburse himself by mulcting his clients. When the Cardinal was deposed in 1529, Elyot was forced to resign the clerkship, receiving in compensation a knighthood for which he was heavily taxed. His entire service to the King, whether administrative or diplomatic, was at his own expense, which may have been one factor in his retirement from Court life. In 1531 and 1535 he was sent as ambassador to Charles V, each time entrusted with a delicate mission for which he received no instructions from the home government. On the second trip he is supposed to have accompanied Charles to Tunis and then to Naples and Rome. Probably it was in Rome that he heard of the execution of Sir Thomas More. Whether or not his friendship with the chancellor checked his advance, this embassy marks the end of his career.

Once, possibly a second time, he represented the borough of Cambridge in Commons, and in 1540 he was one of the knights and gentlemen who attended Henry when he met Anne of Cleves at Blackheath; but for the most part, from 1530 until his death in 1546, he pursued that life of quiet study which, he told Cromwell, he prized above all that a king could give.

In 1531 Elyot published *The Boke named the Gouernour,* his first and perhaps most celebrated work. It was written primarily "to instruct men in such virtues as shall be expedient for them which shall have auctoritee in a weale publike." The book was immediately popular, partly because it was small enough to be carried in the pocket and partly because its pages were crowded with passages translated from Latin and Greek into the shrewd idiom of the day. In *The Gouernour* Elyot outlined a system of education, whereby the sons of noblemen might be trained as governors, not of the realm but of the "subordinate parts."

There were expressions of disapproval, both from those in authority who felt their own shortcomings were being censured and from scholars who deplored Elyot's use of English instead of Latin. He defended himself against the latter in a letter to the King, saying that his one intention had been to augment the English tongue "whereby men shulde as well expresse more abundantly the thynge that they conceyved in theyr hartis . . . hauying wordes apte for the pourpose." The King approved, and the people bought the book. The printers could not keep pace with the de-

mand. It was reprinted three times under Elyot's supervision, and after his death ran through at least eight more editions. The Library owns a copy of the issue of 1553, which is probably the fifth edition.

*

The Bankette of Sapience appeared about the same time as *The Castel of Helth*. The Library copy, in the third known edition, is one of the two now extant, the other being in the British Museum. It came out in 1545, a year before the author's death.

The *Bankette* — inspired by the *Symposia* of Plato, Xenophon, and Plutarch — consists of a collection of "sentences sundry and dyvers, whyche I dooe applye unto bankettynge dysshes, made and seasoned by Sapyence hyr self, and seruyed foorthe to the table by theym whyche dydde wryte or pronounce theym." The dishes, "some swete, some poynaunte, some aygre doulce," are chosen from classic, patristic, and contemporary authors, a range which indicates the catholic taste of the compiler. This, too, was exceedingly popular with those whose appetite for learning outran their opportunities.

In a letter of dedication addressed to Henry VIII, Elyot modestly disclaims all credit for his little anthology, saying ". . . I have no more parte in the bankette . . . than one of they that beareth a torche before every course whanne they come frome the dresser." Thus did he unconsciously define his claim to recognition, for he is to be remembered not as a statesman, nor as a scholar, but as one that "beareth a torche" in the development of English prose.

Elyot's most ambitious undertaking was his Latin-English dictionary, which he began about 1536 with the encouragement of the King. It was published in 1538, a second edition following in 1545. Thomas Cooper, later Bishop of Lincoln, assisted in the revision, and after Elyot died he brought out six emendations, changing the title from *Bibliotheca* to *Thesaurus*. Of these, the Library owns copies of the last three: those printed in 1573, 1578, and 1584.

Sir Thomas Elyot was a prolific writer. Yet his books, for all their popularity, brought meager returns, as he wrote with a melancholy touch:

> "Diuerse there be which do not thankfully esteme my labours, dispraysinge my studies as vayne and unprofitable, sayinge in derision that I haue nothing wonne thereby, but the name onely of a maker of bokes, and that I sette the trees but the printer eateth the fruits. In dede al though disdaine and enuy do cause them to speke it, yet will I not deny but that they saye truly. For yf I wold haue employed my study about the increace of my priuate commodity which I haue spent in wrytinge of bokes for others necessity, few men doubt . . . that do knowe me, but that I shuld haue attayned or this tyme to haue ben moche more welthy and in respect of the worlde in a more estimation."

GERTRUDE R. B. RICHARDS

The Early Anti-Slavery Propaganda

(Continued from the November and December 1944 issues)

The Network of Anti-Slavery Societies

THE network of anti-slavery societies in the period from 1833 to 1840 was never a compact one. In a purely voluntary organization with no means of speedy communication between the various units, it could hardly be otherwise. The American Society's agents, or the agents of the state societies usually founded the local groups; their delegates traveled to the annual meetings in New York and the state capital; their members raised money and for a while sent it in to the parent association. But after the initial send-off they received little attention, unless a lecturing agent passed through town again, or they fell behind in their pledges and their community was added to the itinerary of one of the financial agents.

The procedure for entering the national organization was simple. Any society professing principles of immediate emancipation, as set forth in the "Declaration of Sentiments" of the national anti-slavery convention of 1833, automatically became an auxiliary by submitting a copy of its constitution or a list of its officers. Hard-working Elizur Wright tried to excercise some supervision over the local societies, soliciting annual reports of their members and work, and urging familiar abolitionist activities like the Monday evening concert of prayer and the circulation of publications. Nevertheless, many societies came into being and flourished unknown to the executive committee, or known only by hearsay. Wright never pretended that their list which he annually compiled was at all complete.

The list swelled year by year, as the sixty societies operating before 1835 grew to 527 in 1836 and to 1006 in 1837. Before 1835, when the agency system of the national society began to function extensively, only Vermont and Massachusetts had state societies; in that and the following year Maine, New Hampshire, Ohio, New York, and Rhode Island established state organizations; and local societies, auxiliary to both the state and the national association, mushroomed all over the North.

By 1838, however, the national board abandoned all efforts to extend the network. During that year 344 new societies, a decrease in the previous rate of growth, were added to the list, the last one which Wright compiled. No satisfactory total of individual members could ever be computed from the incomplete reports, but Birney believed that the societies averaged eighty members each,[1] which would have meant a total of about 109,000 organized abolitionists in 1838. There

were 171 societies claiming a membership of over one hundred each, a third of them in New York state and another third in Massachusetts, and twenty-eight societies numbering over three hundred members each.[2]

The societies were clustered over the North in clearly-defined areas. The strength of the movement apparently lay in New England and regions settled by New Englanders in New York and Ohio. New England abolitionists were concentrated in Massachusetts east of Worcester, with an extension up the Merrimac Valley into New Hampshire, and an offshoot around Portland, Maine. There was some strength at Worcester and again around Pittsfield in the Berkshires, but the greater part of the activity in western Massachusetts centered in the towns along the Connecticut River — Springfield, Northampton, and Greenfield; and this was true also for Connecticut.

Vying with Massachusetts was New York state. Four-fifths of her societies lay along the Mohawk, and westward through the Finger Lakes district and the region south of Lake Ontario to Buffalo, including the fortresses of abolitionist sentiment in Oneida, Monroe, and Genesee Counties, a region originally settled by New Englanders.

New Jersey, absorbed in her "eager pursuit of the bubble of 'Southern Trade,' "[3] remained hostile throughout the period. Nor was her neighbor Pennsylvania much more enthusiastic, perhaps because of her proximity to the South. The movement there was dominated by the Quakers of Philadelphia, a cautious, quiescent group with little of the Yankee reform spirit. Outside Philadelphia and the counties in the bend of the Delaware abolitionists were organized only in a few scattered places — to the northeast in districts touching upon anti-slavery areas in New York, to the northwest in the panhandle adjacent to Ohio's Western Reserve, and to the southwest along the upper waters of the Ohio.

Apparently more abolitionist intensity developed in the Western Reserve of Ohio, another region pre-empted by New Englanders, than anywhere else in the North. The lakeshore counties led the movement in the state, with strong support from the towns in the southeast along the Ohio, up the Muskingum River, and along the Scioto. Further to the west, the movement was still feeble in 1838, though beginnings of organization had been made around Alton in Illinois and Detroit in Michigan.

The State and Local Societies Imitate the National Society

THE procedure both of organizing and conducting state and local societies was patterned after that of the national society. The most pretentious were formed in conventions, summoned through correspondence and notices in newspapers by a number of leading citizens, men and women who had already organized small groups and now called

for representatives of similar groups to extend their usefulness. The tidings that "a new story is to be added to the Anti-slavery Temple" usually meant that one or several of the American Society's agents had broken the worst of the resistance after a year or more of active campaigning. These agents, with notables from New York and Boston, would be much in evidence at the convention, on the rostrum, in committees, and behind the scenes. Amos A. Phelps and Simeon S. Jocelyn would likely represent the executive committee, with Garrison and Samuel J. May coming from Boston, and the Reverend Orange Scott of Lowell and the Reverend George Storrs of Concord, New Hampshire, bringing the prestige of their influence in the Methodist church. Other prominent abolitionists generally sent letters voicing their joy at the occasion.

Inspired by these orators and organizers, the Rhode Islanders, or New Yorkers, or Vermonters would compose a constitution, elect officers, and pledge subscriptions for operating expenses for the coming year. After three days they would leave the convention with the anti-slavery cause firmly ensconced. Their proceedings with the new constitution and addresses "To the Citizens of the United States" and "To the Friends of Immediate and Universal Emancipation," would be the first publication of the new society.

The constitutions of the state societies were almost exact replicas of the American Society's fundamental law. The usual president, one or more vice-presidents, the treasurer, and the corresponding secretary acted with a board of managers or councillors as an executive committee, and reported to the society at an annual meeting; some societies also held quarterly meetings with somewhat less ostentation.

The annual meeting was for each state society an occasion as momentous as the anniversary of the American Society, and it served the same purposes. The national society would, if possible, arrange to have several of its agents and a member of the executive committee present, and these "delegates from abroad" sometimes nearly monopolized the two or three days' speech making. Countless resolutions were offered and then expatiated upon, ranging from the inevitable keynote address on the crime of slavery and the sinfulness of slaveholders to prejudice against the free Negroes of the North, Southern postmasters' interference with the mails, the gag rules, and the fugitive slave laws. As one motion at the Ohio Society's third annual meeting declared:

> *Resolved,* That as men and christians, we rejoice at the peaceful escape of the slave from his house of bondage, and recognize as imperative and binding on us, the Scriptural injunctions — "Bewray [*sic*] not him that wandereth," "Thou shalt not deliver unto his master the servant that has escaped from his master unto thee."

A resumé of the proceedings, together with the *Annual Report* of the

progress of the movement in general and the exploits of the state society in particular, went to the printer after adjournment.

The smaller societies, like those of Vermont and Rhode Island, made no attempts to run newspapers, and as a result were more liable to remain solvent than ambitious state organizations like New York and Ohio, which found the *Friend of Man* and the *Philanthropist* entailing "heavy disbursements" and "weighty pecuniary responsibilities."[4] The effort of keeping the *Philanthropist* alive left the Ohio society $1,006 in debt at the end of its third year. These experiences drove home the lesson, learned by the American Society in its struggle with the *Emancipator* and its magazines, that "periodicals designed to change the public sentiment, cannot derive from the spontaneous patronage of newspaper subscribers their full support."[5] The groups who put their energies into sending out lecturers and selling tracts financed their activities tolerably well. By this means Michigan finished its first year with a deficit of only $58, having had the good fortune to win over the Detroit *Michigan Observer* to advocate the cause, which obviated the necessity of supporting a paper.

The smaller societies, like those of Michigan and Vermont, generally relied upon the American Society's agents to abolitionize their states. In 1836 Vermont spent only $23 of its $835 income on lecturers, employing Orson S. Murray, a favorite son. This arrangement enabled them to contribute $370 to the American Society during the year, $100 as an outright gift and the remainder in funds collected by the parent society's agent, Ichabod Codding.

The Ohio society, with the *Philanthropist* consuming the greater part of its substance, to say nothing of a pledge of $1,300 to the national society, could contribute only $405 to agencies, which went in driblets to Edward Weed and Augustus Wattles, two of the Lane Seminary battalion. Weed, a powerful lecturer, was the financial mainstay of the society, while Wattles, famous for his work among the free Negroes in Ohio, proved less of a paying investment. The New York society, until the accumulated debts of the *Friend of Man* became an embarrassment, kept out of the red in spite of spending a full half of its income on agencies.

The sources of the state societies' income apparently varied from state to state. Vermont, which had no wealthy backers, received its support equally from auxiliaries and small individual donors. New York, on the other hand, at least in its first year, depended on large contributors for nearly half its income. It seems likely that small individual gifts accounted for considerably more of the state societies' revenues than was the case with the national society; and also that, proportionately, a far more liberal cash collection was taken up at the state annual meetings than at the national anniversaries.

The Massachusetts Society under Garrison's Leadership

THE career of the Massachusetts Anti-Slavery Society was the most varied and the most vocal among the state societies, chiefly because of its prestige as the oldest anti-slavery society in the North, its power as the wealthiest of the state organizations, and the talent for publicity of its tutelary genius William Lloyd Garrison. It had been founded in 1832 as the New England Anti-Slavery Society, undergoing the change in name in 1836. The policies of the Massachusetts Society never truly represented abolitionist opinion in the state. Though scores of auxiliaries contributed faithfully to its treasury, it remained the anti-slavery mouthpiece of the Boston metropolitan area. A larger percentage of its funds than was general elsewhere came in gifts from wealthy city people, and these men, all followers of Garrison, dominated the society's councils in spite of the growing dissatisfaction of the minority.

In Boston, the society battled a public opinion probably more adamant against abolition than in any other city. "Water flowing from the flinty rock was not a greater miracle, than the reception of the pure spirit of universal emancipation would be here," wrote Henriette Sargent to Angelina Grimké in 1837, promising her "a field for Herculean labour."[6] It may have been the particular brand of abolition preached by the society that aroused such acrimony, for though all the societies subscribed to the principle of immediatism, Garrison and his sympathizers had their own aberrations.

The society operated from headquarters in a large hall over 46 Washington Street, which it rented for $56 a year and partitioned off into a lecture room and an office, the latter housing the secretary and a depository of anti-slavery literature. The permanent staff was one man, Benjamin C. Bacon, who sold publications, and handled the correspondence and other "laborious duties" with "great zeal and assiduity,"[7] sometimes with the assistance of the Reverend C. P. Grosvenor. Both were in frequent demand as lecturers. Samuel J. May and Amos A. Phelps also held the post of secretary at different times. The small lecture hall was often the only room available for the annual meetings, as every church and all the public halls were closed to abolitionists. At the anniversary in 1837 the society even resorted to the loft of a stable attached to the Marlboro Hotel, Garrison assuring the audience that they might feel "gratified with the consciousness that Abolition today, as on every day, stands upon a *stable* foundation."[8]

The society was fortunate in that the two most successful anti-slavery publications, the weekly *Liberator* and the yearly *American Anti-Slavery Almanac,* while published independently, appeared in a sense under its aegis.[9] The *Liberator* acted virtually as the society's organ, though there were those who thought that the economy thus effected was more

than offset by the odium that attached to the society from its association with the paper. Nevertheless, it meant that the society usually had to pay less than a third of its income — well under $1,000 in most years — to the printers Isaac Knapp or Webster and Southard, and this mainly for its annual report. Like the other state societies, Massachusetts left the publication of books and tracts to the American Society. With no unpopular reform journal perpetually to threaten its solvency, the Massachusetts society could spend more on agencies in the state, though this activity was never prosecuted with great energy. Three agents were employed during its first year at a cost of $904, out of an income of $2,158; four part-time agents in 1836 at an expense of $1,985; and six at the end of the period with an expense of $2,516.

Unlike any other society, Massachusetts was much interested in educational institutions. Its first important project was a manual-labor school for colored children, in the interest of which Garrison traveled to England in 1833. Little was heard of the plan after he returned. A few years later, in 1836 and 1837, the Society gave $421 to John Humphrey Noyes's Academy in Canaan, New Hampshire, because it admitted colored youths on equal terms with white.

Financially the Massachusetts society was the most nearly stable organization, probably because it could always depend upon the contributions of the well-to-do men who directed its policy and who apparently never felt inspired to expand beyond Boston. The annual income gradually increased from $2,158 in 1834 to $4,685 in 1836. In these first years the auxiliary societies, the individual two-dollar dues, cash collected at the city meetings, gifts from wealthy sponsors, and the fifteen-dollar life memberships made up the totals in approximately equal parts. The life membership was an idea peculiar to the Massachusetts society; it was especially popular for gifts to ministers by admiring female parishioners.

The society's receipts would probably have remained indefinitely at this figure after its rapid recovery from the slump in 1837, had not the directors decided to assume entire control of the movement in Massachusetts. This put the society upon a broader base of support. Now it was able to siphon off contributions of $3,300 from auxiliary societies, which would ordinarily have gone to the American Society; and in the later years it received scores of small contributions from the interior of the state. These unaccustomed gifts accounted for two-thirds of the $6,261 receipts of its most prosperous year, the remaining portion being supplied in the never failing $100 to $300 gifts listed under familiar names like Henry G. Chapman, Francis Jackson, Samuel Philbrick, and Ellis Gray Loring.

This revolution in policy, however, brought to the boiling point a dissension of long standing within the organization. The minority had opposed the change, and feeling was exacerbated by Massachusetts'

failure to meet the payments on its pledge to the national society. The strife intensified as the two groups disagreed point-blank on the question of political activity by abolitionists; and when in 1839 Garrison and his "train bands" recruited from Boston and Lynn committed the society to his radical no-government and women's rights views, the opposition, led by Amos A. Phelps and abetted by Henry B. Stanton of the national society, angrily seceded and formed the Massachusetts Abolition Society.[10] The American Society recognized the new group with unseemly haste.

The new society's prospects were bleak from the start. With the need for centralized organization decreasing, and the auxiliaries consequently reluctant to support another one, the second state society began its work at a most inopportune moment. In addition, it was pledged to the maintenance of an expensive newspaper and an ambitious prosecution of agencies. Operating, like the national society, on the principle of considering the interests of the cause first and the condition of the treasury afterwards, the Massachusetts Abolition Society in its second year ran up expenses of $9,900, while its accounts already showed a debt of nearly $3,000.

Women's Help Welcomed — But Not in Public Business

THE history of the hundreds of town and city societies, which put their efforts into raising funds for their state societies and the national society, remains obscure. Only organizations in the larger urban centers could afford to be vocal. For Boston the Massachusetts Anti-Slavery Society served the purpose of a city society. The Providence Society was another old and respectable body, and New York and Philadelphia each maintained an active organization. Antedating the inception of the American Society by a year or more, these societies enjoyed the distinction of being the founders of the movement. The New York City Society, though yearly enriched by a subscription of $3,000 from Arthur Tappan, found it no easy task to abolitionize the metropolis. As the Grimkés observed, it was "a hard place to labor in; ten thousand cords of interest, are linked with the southern slaveholder."[11] Philadelphia abolitionists were perhaps the least aggressive of all, the movement there being a purely Quaker enterprise until 1838, when some dissidents discreetly established the Church Union Anti-Slavery Society to attract other religious groups to the cause.

Both the national and the state organizations encouraged the participation of women and young people in the movement. Young men's anti-slavery societies, twenty of them existing in 1838, flourished in the larger towns, particularly in Massachusetts and New York. Among the

most vigorous of these was the New York City Young Men's Anti-Slavery Society — Arthur Tappan required the clerks in his store to join the organization — which in 1836 was operating on a budget of about $1,800 a year received from individual donations. Out of this sum came Theodore Weld's $1,000 salary as lecturing agent of the American Society, for which the New York City young men with much pride took the responsibility, while the remainder of its receipts went into the American Society's general funds.[12]

The national society regarded the education of youth with particular concern. It examined school-books, especially geographies, for their soundness on anti-slavery doctrine, and employed a special agent to spread anti-slavery principles among children. As the second annual report stated:

> Every child understands the right and the wrong about Slavery, the moment the case is stated. It is only the wise and the prudent, who have grown hoary in threading the mazes of expediency, . . . that have so mystified and mixed up the subject, as to think that slaveholding is half right and half wrong . . . . 'Away with it,' says the unsophisticated child. 'The man in chains is no less a brother, because he is black.'[13]

The most natural means of instructing "the rising generation . . . on the subject of human rights,"[14] however, was to form them into another branch of the anti-slavery organization, and by 1838 thirty juvenile societies, the majority of them "female," were operating in the North. The plan was for the children enrolled to give one cent a week to the cause, but some organizations — like the Providence Juvenile Female Society, composed of forty twelve-year-olds — raised as much as ninety dollars a year, by sewing. A juvenile society meeting was apt to resemble Friday afternoon in school, with the society's members reciting before an admiring audience of parents "anti-slavery pieces," like verses from Whittier's poems.

Well aware of the effectiveness of women's services in England, the American Society and state auxiliaries were constantly urging women to organize societies of their own, dedicated to the rescue of the "one million of colored females . . . pining in abject servitude."[16] The idea became immediately popular, and by 1838 no less than 112 female societies were formed. They flourished especially in Massachusetts, where there were fifty-one, probably encouraged by the Garrisonians' championing of women's rights.

The women's societies were auxiliaries to the state and national organizations, though before the issue of women's rights was raised everyone took it for granted that they did not participate actively in the public meetings, business, and policy-making of the central societies. Abolitionist women, however, held an annual national convention of their own in New York or Philadelphia, in 1837, 1838, and 1839, ap-

parently as a means of self-expression. Two hundred delegates attended the meetings at the second convention, listening eagerly to oratorical efforts by the sisters, daughters, and wives of the Tappans, Storrs, Southards, Philbricks, and Winslows, and the famous women in the movement, Lucretia Mott, Lydia M. Child, Maria W. Chapman, Sarah Grimké, and Angelina Grimké Weld. These speakers indicted slavery, Northern women who married slaveholders, and prejudice against free Negroes; endorsed the use of the products of free labor, and called for renewed efforts in circulating anti-slavery petitions. Lydia M. Child was skeptical about the value of these sessions, writing to Lucretia Mott that she "thought the large sum necessarily expended in getting the delegates together might be otherwise expended with far more profit to the Anti-Slavery cause. For the freedom of women, they have probably done something; but in every other point I think their influence has been very slight."[17]

Female anti-slavery societies were indefatigable in collecting signatures for petitions, and often interested themselves also in schools for Negro children in their vicinities. However, their peculiar contribution was the annual Anti-Slavery Fair — a benefit sale of the handiwork accumulated in weekly or fortnightly anti-slavery sewing circles. James G. Birney described these sewing afternoons:

> One of the company reads passages from the Bible or some religious book, whilst the others are engaged at their work. The articles they prepare . . . are often ornamented with handsomely executed emblems, underwritten with appropriate mottoes . . . most generally selected from the Scriptures; either appealing to human sympathy in behalf of human suffering, or breathing forth God's tender compassion for the oppressed, or proclaiming in thunder tones, his avenging justice on the oppressor.[18]

The articles thus embellished — "shell-work, rug-work, paintings, portfolios, children's clothing, . . . pocket handkerchiefs, hem-stitched or embroidered caps, capes, collars, work-bags, needlebooks, etc." — were put on exhibition in a hall hired for the event, and sold by the members of the society. The sales were nearly always a distinguished success, the Boston Female Society clearing $1,100 from its 1840 fair, though it is questionable how much of a market the articles enjoyed outside the abolitionist fellowship. Certainly the occasions often engendered rivalry and ill-feeling among their participants that was out of keeping with the spirit of benevolence in which they were conceived. "All the 'Fairs' I have seen have really grieved and indeed quite disgusted me," Weld wrote once. "I go to no more."[19]

The Anti-Slavery Issue on the College Campus

THOUGH young men's societies in the larger Northern cities formed an important division of the anti-slavery network, the young men at

college showed on the whole little interest in the cause. This was not true of theological schools, particularly those with new-school affiliations. Lane Seminary and Oberlin divinity students opened Ohio to abolition, producing Theodore Weld, Henry B. Stanton, and many of the American Society's ablest agents; and Auburn Theological Seminary, another Tappan-endowed institution, raised other leading abolitionists. But of the eighteen college societies that were founded from 1834 to 1840, only six appeared in privately-endowed, non-denominational institutions, and these usually succumbed in short order to the strenuous efforts of the college administrations to keep the anti-slavery issue off their campuses.

At Bowdoin College the student anti-slavery society of about fifty members had been founded by the English agent George Thompson during his stormy New England tour in 1835. Enjoying the sponsorship of a distinguished faculty member, Professor William Smyth, it held meetings freely, though not boisterously, and remained unmolested. At Dartmouth in the administration of President Nathan Lord, a conservative anti-slavery man, and similarly at Union College under the reform enthusiast Eliphalet Nott, student anti-slavery societies were allowed if they conducted their affairs with decorum. The career of the Amherst society, however, was neither discreet nor prolonged.[20]

Founded in the same week of 1833 as the college Colonization Society,[21] the Amherst group signed up about seventy members, and elected a Tappan for president, perhaps a nephew of the New York brothers. The meetings generated such heat over discussions of race discrimination, with particular reference to the encouragement given this prejudice by the advocates of colonization, as finally to necessitate a vote "that all violent criminations, or harsh epithets applied to our opponents be considered ungentlemanly." Two years of the anti-slavery society were enough for President Herman Humphrey, a prominent colonizationist. Already apprehensive over the publicity the rival groups had attracted, he laid down certain conditions for the continued existence of the anti-slavery society. They might continue their monthly concert of prayer, but were to discontinue open discussions, formal addresses, and campaigns for converts, and especially eschew all correspondence with "editors of newspapers or other persons" liable to bring them "in any way before the public." The students admitted that some things had been said "when the ardour of youthful feeling was excited . . . which were wanting in the spirit of that Saviour whom we profess to imitate," but protested that the proposed restrictions were incompatible "with the dictates of conscience and the wants and woes of perishing millions." But the president and the faculty were adamant, and the students, rather than compromise, disbanded the society, announcing sorrowfully that "the *quondam* Secretary" would "take the papers of the *quondam* Society, [the

Emancipator and the *Liberator,*] and retain them at his room for the convenience of any gentlemen who may wish to read them."

They could derive a certain satisfaction from the knowledge that the college Colonization Society was liquidating its affairs simultaneously.

Improving the Lot of the Free Negroes

THE small group of reformers who began the anti-slavery movement in 1833 believed that, could they convince the American people of the utter sinfulness of slavery, a universal sense of moral outrage would insist upon demolishing the system. It was for the indoctrination of public opinion that they painstakingly erected the federation of societies, turned their best minds to composing tracts, and combed the country for agents who would convert the unbelievers with the high-pressure methods of a religious revival. They felt it not too much to hope that the Southerner, even the slaveholder, would see the light; and excitedly welcomed every piece of news about the feeble societies in the border states, every real live Southerner added to the ranks.

Events did not justify their faith. It was soon apparent that the South had plugged its ears, that moral indignation was knocking not one shackle from the limbs of the poor slave, and that economic or political pressure was the only alternative. But the moral reformers' work was by no means wasted. The passion they had whipped up by representing the issue as a conflict between absolute good and absolute evil and insisting relentlessly upon a choice between the two proved to be the dynamic force that drove the anti-slavery impulse after 1840, when it was channeled into politics.

Characteristic of the idealistic early phase of the movement were projects which many abolitionists espoused for alleviating the lot of the Negro and raising his station in society. At the beginning, when men like Weld confidently expected "immediate emancipation" to be accomplished in about ten years, they proposed to prepare the slaves for the great day by supplying a Bible to every family, offering to contribute $5,000 to the American Bible Society for the purpose if the latter organization would raise $20,000 on its own. The Bible Society being unenthusiastic about such an outlay, the project was dropped.[22] Thereafter the abolitionists concentrated upon improving the condition of the free Negroes in the North, inspired partly by pure humanitarianism, but also by a desire to demonstrate that the Negro was capable of becoming a valuable citizen of any community. Such an achievement, they felt, would deal the final blow to the "colonization delusion," predicated on the assumption that the Negro as an inferior being would remain, whether slave or free, a burden on American society unless returned to his native Africa. The project would also add strength to the anti-slavery move-

ment by giving abolitionists something concrete to do, and prepare the freemen in the North to be leaders of the emancipated slaves of the future. A resolve to work toward "uplifting the Free People of Color" was usually a prominent feature of anti-slavery society constitutions.

The position of the free Negro in the North was an unenviable one. He was excluded from public and private schools, segregated in church, and, if admitted to public conveyances at all, was relegated to "the Jim Crow car, the top of the stage coach, the forward deck of the steamboat."[23] "Black laws" in most states denied him the right to vote, jury service, and trial by jury. He found it difficult to secure employment. Worst of all, in many places he was in constant danger of being deported to the South as a fugitive slave.

Combating discrimination by personal example, leading abolitionists mingled frequently with Negroes in social gatherings. Ellis Gray Loring was the first lawyer to take a colored youth into his office to train for the bar. Theodore Weld lived while in New York in the attic of the colored minister Samuel E. Cornish, attended Negro church services, and asked a Negro Minister to help officiate at his wedding to Angelina Grimké.

The economic plight of the Northern blacks was so grave that little more than a beginning was ever made in ameliorating it. The American Society at its third anniversary meeting recommended that the auxiliaries determine the number of "our colored brethren" in their districts desirous of learning the "useful arts," and of "mechanics . . . willing to teach them trades, and treat them as they do their other apprentices." The local societies apparently took no action on the suggestion, but an agent of the national organization completed a survey of the kind in 1838. Another scheme was to settle the unemployed freemen on new land in the old Northwest. Augustus Wattles, a Lane student who had worked among the free Negroes of Cincinnati, assumed direction of this project, managing to solicit enough funds to buy a large tract of land in Indiana, where he set up a land office for prospective Negro farmers.

The American Society was constantly on the lookout for examples of Negroes equal in ability with whites. This was the reason for its interest in Haiti, which it was hoped would prove the Negroes' capacity for self-government. Two agents visited Haiti in 1838, but the material they gathered was evidently unprintable.[24] Whenever possible, a colored man was featured as a speaker at the annual meetings, and the Agency Committee commissioned at least one Negro agent, Charles L. Remond, who was well received in New England.

Anti-Slavery Turns to Political Action

HUMANITARIANISM of this kind provided few visible returns. After 1836 the directer method of political action seemed much

more likely to bring results. Except for a handful of radicals, few abolitionists in these early years believed that slavery could constitutionally be eliminated from the South by any authority but the states themselves, and a careful declaration to this effect appeared in the constitution of nearly every society. But it was within Congress' power, they insisted, to arrest the growth of the South's "peculiar institution" by forbidding its entry into the territories; to abolish the commerce in Negroes among the states; and in any case to remove the disgrace from the nation's capital. Anti-slavery feeling, however, was not yet gripping Northern opinion with sufficient force to make it a party issue. The most effective way of exerting political pressure was petitioning to Congress for the abolition of slavery in the District of Columbia and the domestic slave trade everywhere; and petitioning to the state legislatures for resolutions condemning these abominations and for the repeal of their own "Black Laws" against free Negroes. Votes were regularly passed in American Society meetings urging the local organizations to circulate petitions, but until the House of Representatives adopted the gag rules in 1836 this activity remained a minor one. The gag rules enabled the abolitionists, by connecting the slavery question with the issue of civil liberties, to bring it home to hundreds of persons who might otherwise have remained unconcerned.

In 1837 the New York office, in an effort to bring the weight of the whole anti-slavery federation to bear on Congress, undertook a petition campaign on an unprecedented scale. Stanton asked the county societies to forward the names of one or two "thorough and efficient abolitionists" in each of their towns who would circulate petitions:

> The success which has attended the exercise of the right of petition thus far, in producing discussion in legislative bodies, in arousing the people to a defence of this right and to a contemplation of the character of slavery . . . has shown that it is one of the most efficient instrumentalities which the friends of the slave can employ. The voice of the people, thus expressed, can arouse the nation. This voice has not yet begun to be heard.[25]

To these volunteers the secretary sent bundles of the single-sentence, printed petitions, which they and their friends carried from house to house for signatures, sending the names so collected to the county society, which pasted them all on one form, and despatched the bulky document to a friendly Congressman in the House. For abolitionists who might wish to circulate petitions on their own initiative, sample forms were printed in the periodicals. The state societies, too, conducted petition campaigns, also by counties.

Other means of political agitation were not neglected. The American Society's secretaries and agents spoke before committees of the state legislatures appointed to consider the gag rules of Congress, or the abolition of slavery in the District of Columbia, or guarantees of jury trial

to Negroes claimed as fugitive slaves. "Though legislatures in this cause are no more than other men," Elizur Wright told Weld, "yet the opportunity of sowing a little seed by their means in almost every part of a large state is something."[26] Stanton and Birney visited every Northern state capital at one time or another on these missions, and the Grimké sisters made an appearance before a committee of the Massachusetts legislature in 1838 that received wide publicity. Though without a party organization there was small chance of electing abolitionists to these legislative bodies, the candidates of the regular parties could be questioned about their attitude toward slavery, and the executive committee went so far in the 1838 election as officially to endorse nominees holding acceptable views.

The Collapse of the Organization

THIS increasing emphasis on political action, with Joshua Leavitt in the *Emancipator* even beginning to advocate the formation of a third party, did not please all abolitionists. It was growing particularly distasteful to Garrison and his adherents in the Massachusetts Anti-Slavery Society, who had come to reprobate all forms of human government. At the sixth anniversary meeting of the national society they rebelled against the strong political tone of the executive committee's annual report, but failed to defeat a resolution by James G. Birney urging every abolitionist to use the franchise to advance the cause of emancipation. Garrison and his company returned to Boston with a mounting antipathy toward the group in New York that augured ill for the society's future.

Moreover, the executive committee was by this time in no position further to antagonize the membership. The new arrangements made the preceding year, by which the New York office gave up the direction of activities in some states, had produced inefficiency and bad feeling. The crux of the difficulty lay in the financial agreement. In order to avoid the overlapping of money-raising efforts and the confusion of double pledges, certain state societies undertook to be sole collectors within their borders and promised to pay the national society annually sums equal to what it had formerly received. New York and Massachusetts, the two financial mainstays of the American Society, had each pledged $10,000. The dates set for two quarterly payments, however, passed without the appearance of the promised funds. In February, when the executive committee, with $10,554 of debts outstanding, had just decided to write the state boards to end the agreement, the New York Society sent in one instalment. Stanton and Leavitt were despatched to Boston to the Massachusetts Society's annual meeting to discuss the situation. They arrived in time still further to complicate the affairs of the Massachusetts organization, then in the throes of schism, by lending

aid and comfort to the anti-Garrisonians, who soon thereafter formed the Massachusetts Abolition Society. The leaders of the old group nevertheless made a motion towards amicable adjustment by offering to receive the agents of the American Society who should collect the arrearages. The executive committee in New York, eager to embarrass the Garrisonian party, hardly considered the proposition and highhandedly informed Boston that the arrangement stood cancelled. Then it proceeded to recognize the new Massachusetts Abolition Society. The older group, as a point of honor, summoned its forces in the early spring, and managed with the aid of Henry B. Stanton to fulfill its pledge. This had been the situation at the time of the anniversary in 1839.

The unfortunate agreement, however, remained in force for want of any other, and during the following year antagonism only sharpened. In November the executive committee had to notify the state societies that, unless a new arrangement were made, "there is no alternative before us but that of bankruptcy." In January they summoned a special meeting to deal with the crisis. The small group of delegates who attended decided to throw the problem back to the states, recommending that they raise $10,000 by contributions according to their means. This time the Massachusetts Anti-Slavery Society refused the assessment altogether. The other state societies expressed their sympathy but pointed to the precariousness of their own finances and held out little hope of being able to comply.[27]

The executive committee, with publishing bills and agents' bills still coming in, and the salaries of the office staff unpaid for over a year, now felt compelled to start winding up the society's affairs. They authorized the publishing agent to settle with the creditors in books from the stock in hand, the value of which was more than enough to cover the debt of $6,590 which the society had accumulated in its six and a half years. Before the delegates met for the seventh anniversary, the *Emancipator* and its editor had been transferred to the New York City Society, and the stock of books was in the possession of the treasurers, Seth W. Benedict and Lewis Tappan, in trust for the remaining liabilities.

In the meanwhile, William Lloyd Garrison was busily occupied in preparations to oust the executive committee from control of the American Society. "D'r. Weld," Lewis Tappan wrote to the retired publications editor, now happily removed from these broils to the New Jersey countryside, "I loathe the spirit that comes from the east. Our organization is a stench in the nostrils of the nation, and the approaching meeting will increase it."[28]

On May 12 Garrison disembarked from the Boston steamer in New York, followed by over four hundred citizens of Lynn, who registered themselves in the Fourth Free Church as the delegation from the Massachusetts Anti-Slavery Society. The upshot of the meeting was a foregone

conclusion. The break occurred over the issue of the participation of women in the proceedings, when Lewis Tappan, Amos A. Phelps, and Charles W. Denison refused to serve on the committee of business with Abby Kelly of Millbury, Massachusetts. The resignation of President Arthur Tappan, presented in a letter praying "That God may overrule the machinations of disorganizers among us, and save us from the disgrace I apprehend,"[29] followed soon after.

The American Anti-Slavery Society continued a kind of token existence under the direction of the New Yorkers who belonged to the Garrison party, while the Tappans and their friends formed a new organization, the American and Foreign Anti-Slavery Society. But the men who had been the real leaders in the decade were now leaving to work in the political field or abandoning the anti-slavery movement altogether. Most people, like Gerrit Smith, felt that the society had outlived its usefulness. "Like yourself," he wrote to Weld, "I can go neither with the Old nor New Antislavery Organization *at the present.* I am sick, heart sick, of the quarrels of abolitionists between themselves, and I apprehend that *for the present* at least, these organizations will be the occasions of keeping up and aggravating these quarrels."[30]

The societies endured with their papers and lecturers in a backwater of the abolition movement. They never operated again on their former scale.

JANET WILSON

Notes

1. *Elmore-Birney Correspondence,* 7. Birney insisted that this was the most conservative figure.

2. These figures were compiled from the *Second, Third, Fourth,* and *Fifth Annual Reports* of the American Anti-Slavery Society.

3. *Seventh Annual Report,* 51.

4. New York State Anti-Slavery Society, *Proceedings of the First Annual Meeting* (Utica, 1836), 17. The other most important state society papers were New Hampshire's *Herold of Freedom,* edited for a time by Joseph H. Kimball, co-author with James A. Thome of *Emoncipotion in the West Indies;* and the *Pennsylvonio Freeman,* edited by John G. Whittier. William Goodell edited the *Friend of Man,* and James G. Birney and later Gamaliel Bailey the *Philanthropist.* In Massachusetts, the *Liberator,* though not an official organ, served the same purpose.

5. New York State Society, *Proceedings of the First Annuol Meeting,* 17.

6. January 21, 1837, *Weld-Grimké Letters,* I, 358.

7. New England Anti-Slavery Society, *Third Annual Report* (Boston, 1835), 5; Massachusetts Anti-Slavery Society, *Fourth Annual Report* (Boston, 1836), 3–4.

8. *Fifth Annual Report* (Boston, 1837), i.

9. The *Almanoc,* selling in quantity for three cents a copy, was probably the most popular publication in the anti-slavery field. Nathaniel Southard published it as a private

business venture until 1838, when the American Society purchased the copyright, and issued one number before abandoning it the following year.

10. For the story of this schism, including comments by both sides, see the following: Massachusetts Abolition Society, *Second Annual Report* (Boston, 1841), *passim;* Massachusetts Anti-Slavery Society, *Fifth Annual Report,* xxxvii; *Seventh Annual Report, passim;* Sarah and Angelina Grimké to Henry C. Wright, August 27, 1837, *Weld-Grimké Letters,* I, 437; Henry B. Stanton to James G. Birney, January 26, 1839, *Birney Letters,* I, 481; Amos Farnsworth to Gerrit Smith, March 30, 1839, *Calendar of the Gerrit Smith Papers,* (Albany, 1941), 113.

11. To Sarah Douglass, February 22, 1837, *Weld-Grimké Letters,* I, 363.

12. The New York young men also held fortnightly abolition meetings open to the public.

13. American Anti-Slavery Society, *Second Annual Report,* 52.

14. *Fourth Annual Report,* 23.

15. *Second Annual Report,* 50.

16. *First Annual Report,* 36.

17. March 5, 1839, in Anna D. Hallowell, *James and Lucretia Mott. Life and Letters* (Boston, 1884), 136.

18. *Elmore-Birney Correspondence,* 22.

19. To Sarah and Angelina Grimké, December 15, 1837, *Weld-Grimké Letters,* I, 495.

20. The following account was taken from the manuscript records of the Amherst College Society, typescript copy in the Boston Public Library.

21. Colonizationism was a widely popular rival solution for the slavery problem, though somewhat on the wane at this time. Its plan entailed the resettlement of the Negroes in Africa.

22. There was also talk in the agency committee of making an offer to the American Board of Commissioners for Foreign Missions to support a missionary among the slaves of the South if the Board would appoint one.

23. Charles L. Remond to C. B. Ray, June 30, 1840, "Letters to Anti-slavery Workers and Agencies," *Journal of Negro History,* X (1925), 481.

24. Weld to Lewis Tappan, April 5, 1836, *Weld-Grimké Letters,* I, 289; Angelina Grimké to Weld, May 6, 1838, *ibid.,* II, 663 and n.

25. *Weld-Grimké Letters,* I, 404.

26. May 19, 1836, *ibid.,* I, 305.

27. Actually, the $10,000 was somehow all collected before the anniversary, so that the society thankfully ended the year having added only about $2,800 to its debt.

28. May 4, 1840, *Weld-Grimké Letters,* II, 834.

29. American Anti-Slavery Society, *Seventh Annual Report,* 14.

30. July 11, 1840, *Weld-Grimké Letters,* II, 849.

Exhibitions in the Print Department

Portraits and Self-Portraits of Artists

THE February exhibition is a departure from the usual one-man shows of the Department. It consists of a selection of portraits and self-portraits by artists, who have made their mark with graver, needle, and lithographic crayon; and they range over three centuries from Rembrandt and Van Dyke to the present day. Whether they belong in the realm of classics or not, they are the results of skilled hands and serious thought. Whatever their claim to recognition may be, they present valuable records of men who have already contributed, and others who are still adding to the best efforts in the print world.

Portraiture is usually thought of as a faithful representation of an individual. Literally speaking, this may be true; artistically, it needs important qualifications. In his "Rembrandt Drawing at a Window," for example, the great Dutch master makes the most of his liberties by impressing the study of his own character on others. Similarly, in Van Dyke's self-portrait we have the *grand seigneur* that the artist really was. In other words, portraiture, although subject to limitations, must admit creative interpretation. In comparison, the French artist Rajon in his stiffly-posed portrait of Félix Bracquemond, himself a great technician, gives little more than an interesting composition and good likeness. The same is true of Grenaud's portrait of Corot. These are conscious efforts — and cold conceptions.

However, this is not intended to be a critical article, but rather one to introduce noted personalities in the graphic arts by portraits seen through the artists' own eyes or those of others.

The revival of original etching about the middle of the nineteenth century produced a number of exceptional artists whose work has come to stay. Prominent among them was James McNeill Whistler. Born in Lowell, Massachusetts, he was taken in childhood to Europe, where he remained all his life. His French, London, and Venetian sets, and the superb plates rendered late in his career in Holland and Belgium are generally known. He is represented in the exhibition by a self-portrait — with the well-known broad-brimmed hat — in dry-point, which shows not only the illustrious etcher but also the author of *The Gentle Art of Making Enemies, The Baronet and the Butterfly,* and other stinging writings: the man whose gibes and epigrams made lasting impressions upon his adversaries. Three character studies by fellow artists accompany this plate. One is a dry-point on zinc by Boldini, made in 1897 when he was painting Whistler's portrait; it shows the artist asleep upon a sofa. The others are a dry-point by Mortimer Menpes and a reproduction in the platinotype from a charcoal drawing by Ernest Haskell.

A visit to Auguste Delâtre's atelier, until recently carried on by his son Eugène at 87 rue Lepic, Monmartre, would indicate from the letters hanging on the walls that etching was "in the air" in Paris at that time. Whistler must have met certain French artists around the great printer's press. Félix Bracquemond was one; Alphonse Legros, who was just beginning to etch in 1857, was another. Charles Meryon was at his greatest period of achievement and

had just finished the last plates for his marvelous "Eaux-fortes sur Paris."

One of the few men that Meryon admired was Bracquemond, who twice etched his portrait. One is a medallion, the face in profile turned to the left, which was published as a frontispiece in the first fifty sets of the "Eaux-fortes sur Paris." The other print represents a three-quarter length seated figure of the artist. Meryon's brief life was a record of struggles, privations, manias — and a marvelous set of plates perfectly done. But praise drove Meryon to despair, and he refused help from his fellow artists who recognized his great talent. During his life his best etchings sold for two francs, plates which have brought since from 40,000 to 60,000 francs. Once he strolled into Delâtre's studio with two sheets of paper and the plate of "L'Abside de Nôtre-Dame," looking even more nervous and distracted than usual. "I want you to print me two proofs of this plate," he said timidly, "I cannot pay you until I sell them; please don't refuse me." The cost was ten cents, which he never was able to pay. He died at the age of forty, the victim of delirious melancholia.

There is an interesting portrait of Jean François Millet, the celebrated Barbizon painter. A consummate draughtsman, Millet despised prettiness and tricks, and knew when to stop, as is evidenced in the splendid plates of "The Wool Carder," "Woman Churning," and "Shepherdess Knitting." Of the same period are the likenesses of Manet and the full-length character study of Mary Cassatt, both by Edgar Degas; and the striking portraits of C. J. Knowles, A. Poulet-Malassis, Sir E. J. Poynter, and E. Edwards by Alphonse Legros. The names of these collectors of the artist's work figure prominently in the Bliss Collection, the most complete representation of Legros's etched work, which has recently been added to the Library collection. Two self-portraits reveal the strong character of one of the greatest etchers of the late nineteenth and early twentieth century. Legros was for many years an instructor in the Slade School, and his teachings are still felt in contemporary print making. Prominent among his pupils was William Strang, who is represented by a self-likeness. There are two plates by the famous Jean-Louis Forain, and one by Camille Pissarro, all self-portraits; and the visitor will be delighted to see Rodin's portrait by Legros, and that of Albert Besnard by André Jacques.

Two plates by Seymour Haden lend great interest to the exhibition. One is his self-portrait. Malcom Salaman in *The Etchings of Sir Francis Seymour Haden* writes: "A vivid self-revelation this of the practical surgeon-artist seated at his etching table with his point in his hand over the copper and his acid beside him, looking obviously into a mirror and searching curiously for the features of characteristic interest in his own frank and resolute countenance." This was done in 1862, before the time he produced such great plates as "Shere Mill Pond," "Sunset in Ireland," and "A Water Meadow." The other plate is "Hands Etching Laborum," showing how Haden worked.

The personality of Muirhead Bone is interestingly interpreted by himself, and then by Francis Dodd in "Bone at the Press." James McBey has been the subject of such well-known men as Walter Tittle, Ernest Lumsden, and Gerald Brockhurst. The last has given us McBey with the breadth and distinction of his style of carefully-searched tonal character. He has also achieved a remarkable portrait of his close friend Henry Rushbury, treated with a keen sense of texture and telling detail. Self-portraits by Stanley Anderson, Robert Austin,

Francis Dodd, Augustus John, James McBey, and Joseph Simpson complete the British group.

The rapid progress made during the last few years in American engraving has been indicated in recent exhibitions. Here we have the portraits of a few artists, who have had considerable influence in arousing interest in prints both here and in Europe. Impressions from the copper plate reveal Joseph Pennell by Levon West and a self-portrait by Arthur W. Heintzelman. There is an excellent portrait of Timothy Cole, dean of American wood-engravers, by Auerbach Levy in dry-point. Two lithographs by William Oberhardt portray Dr. Frank Weitenkampf, eminent critic and retired Keeper of Prints at the New York Public Library, and John Taylor Arms, one of the foremost artists and one who has perhaps done more for the graphic arts than anyone else in America today. Mr. Arms has been a great force in furthering a better appreciation of achievement in prints by an interchange of American and European exhibitions. There are also lithographs of Joseph Pennell by J. Walter Taylor and a self-portrait of George W. Bellows, whose "Both Members of the Club" has been placed in the permanent collection of the National Gallery, where paintings by great masters of both Europe and America are displayed twenty years after death.

No exhibition of portraits would be complete without the magnificent work of Anders Zorn. He introduced into his plates the same striking study of values that are contained in his painting; and in his "Zorn and His Wife" he has solved with the needle the complicated problems of interior lighting, successfully combining it with the difficulties of portraiture. The masterly treatment of this monumental composition is rare among portrait etchings. In his "Self Portrait" one finds the same loose and open treatment of textures set down with authority and confidence. The contrast between the well-constructed head and the quality of fur in the cap is interesting to study.

An item of great interest is the portrait of Mr. Albert H. Wiggin, to whom the Library is indebted for the artistic and educational opportunities which his unique collection provides.

ARTHUR W. HEINTZELMAN

Ten Books

The Secret History of the War. By Waverley Root. Scribner's. 1945. 2 vols. 1300 pp.

THE writing of this book, thirteen hundred solidly packed pages — the preface of which is dated from Rockport, Massachusetts — would have been an amazing performance by any one man. The account covers the first two years of the War, from the blitz against Poland through the North African invasion; but up to that time it extends to the whole global conflict. Some of the chapters are brief, others are very extensive; indeed, one has the impression that this is not a single book but a congeries of books. The story of the fall of France, and of France under Pétain and Laval alone comprises nearly 250 pages. Similarly, the Russian policy and the Russian campaigns are discussed at great length, as are Germany's New Order, the Axis activities in the Western Hemisphere, and conditions of Germany's home front. Nor are the Low Countries, the Balkans, and the Near-East, and even neutrals like Scandinavia forgotten. Yet, whether the treatment is sketchy or thorough, the author seems to have a balanced knowledge on all his subjects. He gives the portraits of hundreds of personalities, many of whom he has met; at the same time, he never forgets the bigger political and economic issues. Moreover, each chapter presumes to present the "secret story." How much of this information is really secret and, above all, reliable, is difficult to decide. Much of the data may be known to the diligent reader of newspapers and magazines, others may be gathered from the many books which have in recent years been published; but evidently there is also a large amount of news which is only known to or rumored among foreign correspondents. Mr. Root, for many years a foreign correspondent himself, writes with a keen critical sense, without crass sensationalism. A thoroughly intelligent observer with deep democratic sympathies, and a writer with a gift for clear exposition, he also has the ability to see things in a wider perspective. His book, he remarks, "was not so much planned as planted, and allowed to grow." He himself is well aware of its shortcomings: "Its style was to be anecdotal, and developed, as it matured, more serious purposes." But one can also consent to the author's claim that "the events depicted are, in general, shown in their true light." (*Z. H.*)

Guide to the Peace. Sumner Welles, editor. Dryden. 1945. 370 pp.

THIS is really a much-needed book. Eighty countries, arranged by continents, are described in it with fresh statistical data about their land and people, economy, history since 1914, and "stakes in the peace." It is this last section in each case which is designed to guide "the intelligent American" in the field of international relations; for, as Sumner Welles writes in his introduction, the book has been published "in the belief that it will facilitate the endeavor of the average citizen to obtain some of the basic and factual information which he will require in order to understand the major problems which this country now faces." Under the general editorship of Mr. Welles, a number of writers have collaborated in the compilation of the volume, and it may be said that they worked without partisan spirit and handled the material with great skill. The individual chapters — ranging from a single page, as in the case of Luxembourg, to a whole section, as in the case of the British Commonwealth of Nations — are interesting reading. Over fifty single, informative maps enhance the value of the book. (*Z. H.*)

Puritanism and Democracy. By Ralph Barton Perry. Vanguard. 1944. 668 pp.

"THE purpose of the present book," Professor Perry explains, "is to determine how far the ideals of puritanism and democracy are acceptable"; and he promises that his study will be "not only historical but also edifying." It is, in fact, a philosophical work, but non-technical and designed for the layman. The author first traces the rise, development, and unique features of seventeenth-

century puritanism, particularly among the New England colonists, and then treats in a parallel way the foundations and expressions of eighteenth-century democratic ideals. In two further sections he appraises the characteristics of both puritanism and democracy. The historic puritan creed, Professor Perry stresses, retained the essence of medieval Christianity; its theism pervaded man's whole life, and the rigorous retributive justice of the puritan God co-existed with the consciousness of divine grace. The sacredness of the individual soul, capable of direct communication with Deity, was the link with democracy, which had quite different antecedents. Democracy found its ideal expression in the Declaration of Independence, even though this document was composed as a justification of the Revolution. However, the principles of eighteenth-century democracy, of which Jefferson was the leading exponent, grew out of the Enlightenment, and was associated with Deism and the doctrines of Richard Hooker and Locke. The democratic faith, presupposing the contractual relation between the people and their governors, contrasts with the historic-organic idea of the state upheld by Calhoun and, in our time, given distorted proportions by Fascists and Nazis. Both democracy and puritanism "provide a sublimation of worldly success," and both "gave their blessing to the doctrine of *laissez-faire*." Yet the author concludes that "democracy, like puritanism, has its perennial spring in the moral consciousness," and democracy also implies internationality "by the expansion of its basic moral principles to the total aggregate of mankind." (*M. M.*)

The Vigil of a Nation. By Lin Yutang. John Day. 1945. 262 pp.

In his latest book Lin Yutang gives an account of a visit to China between September 1943 and March 1944. He describes in detail his journey to Chungking, his stay with Government officials there, and a subsequent trip to Northwest China. The discussion of wartime problems is interspersed with engaging pictures of scenery and ancient folkways of the country. The author attributes the resilience of civilians after seven years of war to their easy-going disposition; exlains the apparent neglect of the Government to grapple with immediate problems by its broad philosophy; and claims that the communists are traitors to the nation. Lin Yutang desires an increased respect for the Chinese soldier by his own people, which shall strengthen his fighting power; looks towards a broadening of educational advantages, finding in these a means to reduce political corruption; and foresees a vast growth of industry, with business already a favored career among his countrymen. A keen observer, he writes of his native China with deep insight. (*T. C.*)

Tomorrow's Business. By Beardsley Ruml. Farrar & Rinehart. 1945. 238 pp.

In this challenging book the author, known as the originator of the pay-as-you-go tax plan, and who is chairman of the Federal Reserve Bank of New York, presents an analysis of the business world in post-war America as well as a brief study of our present fiscal policy, business management methods, labor relations, taxes, and cartels. He believes "this is the business of business: first, to get things ready for use; second, to provide people with purposeful activity; and third, to give people a way to save productively a part of what they earn." Business should take its place in the community along with the family, the church, and the trade union as an important factor in governing the lives of individuals. As an ardent spokesman for the free-enterprize system, Mr. Ruml favors subsidies to business and no limitation of profits. He urges that the corporation income tax as well as needless tariff barriers be abolished. Finally he offers a nine-point fiscal program covering such vital topics as national expenditure and the national budget, rates and types of taxation, social security and unemployment insurance, public works, and foreign loans. The American disorder of business depression must be cured if private business is to survive. As the author writes, "not 'freedom for business' but 'business for freedom' must be the objective of business leadership." (*F. X. S.*)

Bread Upon the Waters. By Rose Pesotta. Dodd, Mead. 1944. 435 pp.

VITALITY, and a realistic outlook mark the reminiscences of the author, the only woman vice-president of the International Garment Workers. She recounts her work as organizer in Los Angeles, where she had been discharged and blacklisted for union activity; in Seattle, where the National Cotton Manufacturers' Association doggedly resisted the forming of legitimate unions; in Puerto Rico, among the scandalously exploited laundry and needle workers; and in Montreal, among the French-Canadian girls. She describes from behind the scenes the sit-down strike of the tire-builders in Akron, Ohio; the automobile workers' struggle with General Motors; the hostility of the Communist union against the Garment Workers' Union; and the genesis of the C.I.O. The book is filled with activities, yet the narrative is always in terms of human beings — of their troubles, hopes, and conversion to the union cause. Of Boston, where she has lived frequently, Miss Pesotta has some uncomplimentary things to say, as her chapter heading "Graveyard: Boston is Boston" may suggest. "As a place to work," she writes, "it had never appealed to me — production methods were complicated, machinery antiquated." She also complains of a lack of sympathy for the working masses and immigrants among old Bostonians, and recalls that "labor had some of its toughest fights in Massachusetts." However, her two years spent as organizer turned out successful, in as much as she left the dressmakers with "a strong, healthy union." (*M. M.*)

Roger Conant. By Clifford K. Shipton. Harvard University. 1944. 179 pp.

ROGER CONANT of Beverley, sometimes considered the first governor of Massachusetts, has long been a shadowy figure in most colonial histories. With this full-length biography, however, the author has been able to dispell "a weird and curious collection of contradictions and erroneous assumptions" and to picture a "solid, useful, gentle, honorable man." Mr. Shipton, librarian of the American Antiquarian Society, recreates Conant's Devonshire childhood and his apprenticeship with a London salter, and analyzes the forces that caused him to emigrate to New England with his family in 1623. After a year at Plymouth and another at Nantasket, Conant, whose interests were largely commercial, was glad to take over the management of the Dorchester Company's settlement at Cape Ann. When the English investors withdrew, it was his determination that kept the venture alive and his faith in the region that brought Endicott and his followers to Salem. In the inevitable clash between the new arrivals and the "Old Planters" Conant's conciliatory disposition prevented open conflict, and he again served his township in the first stormy session of the General Court. After these crucial years he tended to withdraw from public life, although before his death in 1679 he presided at several sessions of the quarterly courts, where his decisions were neither "harsh or repressive." As Mr. Shipton points out, the real significance of Conant's life is not to be found in his modest achievements but in the fact that "we all today live by the light of that liberty which has blazed up from the sparks which he nursed at Cape Ann." (*E. L. A.*)

The Science of Man in the World Crisis. Edited by Ralph Linton. Columbia University. 1945. 532 pp.

TWENTY-ONE anthropologists, psychologists, and sociologists have contributed to this volume, which represents, as the editor explains, "the frontiers of research, the outposts of science rather than its settled hinterland." Mr. Linton begins by defining the scope and purpose of anthropology, broadly considered as "the science of man and his works." The nature and problem of race figure in several articles. Professor Harry L. Shapiro gives interesting data on the relative influence of inheritance and environment on intelligence quotients, and suggests that neither factor alone can account for capacity. Professor Wilton R. Krogman warns that "in racial categories it is society not nature that acts as judge," and comes to the conclusion that "biogenetic potentials are shared equally by all stocks and by all races." Similarly Dr. Otto L. Klineberg explains that for large heterogeneous

populations no racial psychology can be differentiated. Several articles deal with culture patterns and their change. Professor George Peter Murdock offers a long alphabetical list of customs and interests which have been known to occur in all historic cultures. Professor Howard A. Meyerhoff surveys the oil and metal resources, mentioning that only a seventy-five year's supply of oil is available, and Professor Karl Sax discusses food production in relation to the birth-rate. Dr. Julian H. Stewart describes the status of the American Indian and the new Indianist movement; and Mamuel Gamio interprets Latin-American Indian policy. (*M. M.*)

An Essay on Man. By Ernst Cassirer. Yale. 1944. 237 pp.

THE author, one of the leading contemporary thinkers, has attempted to present his philosophy of human culture in simple language, understandable to the general public. Even so, the book is not easy reading; yet it is a rewarding one. First, Professor Cassirer discusses the possibilities of man's knowledge of himself; regards his nature as a symbol; traces the development from animal reactions to human responses; and analyzes the specific character which space and time assume in human experience. The second half of the book is somewhat more tangible. There the author investigates the nature of myth and religion, language, art, history, and science. His style is smooth, but his thought is concentrated. "Language and science," he writes at one place, "are abbreviations of reality; art is an intensification of reality." He regards science as "the last step in man's mental development" and "the highest and most characteristic attainment of human culture." The author believes that all manifestations of human culture have a common root, and he defines human culture as "the process of man's progressive self-liberation." (*Z. H.*)

Lock, Stock and Barrel. By Douglas and Elizabeth Rigby. Lippincott. 1944. 570 pp.

THIS comprehensive "story of collecting" is a very attractive volume, which comments on all phases of the collector's art and passion. First the authors examine the various motives which determine a collector's pursuit, such as security in the exchange value of a collection; the prestige motive which made of Napoleon a "sophisticated looter" and led Pierpont Morgan to outbid the French Republic for a miniature by Augustin; as a means to immortality of the collector's name, like that of the Frenchman Grolier, whose successes in other fields have long been forgotten; and finally the esthetic satisfaction. A history of the great collections follows, from the temple treasures of ancient Ur and the walking-stick collection of Tutankhamen to the Mellon collection in the National Gallery at Washington. The chapter on the collection of the Medicis, Isabella d'Este, the Popes Nicholas V and Leo X, and other famous Italian libraries is hardly less fascinating than that on the great French bibliophiles of the Renaissance and the prerevolutionary periods, including the Duc de Berry, Richelieu, and Mazarin — not to forget Diane de Poitiers and Madame Pompadour. The story of American collecting is of absorbing interest, with its account of the Prince, Jefferson, Walters, Morgan, Widener, Huntington collections and the forming of the Folger Shakespeare Library. The last sections are on collectors' characteristics, kinds and varieties of collections, values and treasure hunting, the shady side of collecting — theft and forgery — and finally on the present trends toward the publicly administered collection. (*M. M.*)

Library Notes

Gladstone and Sir Robert Peel

THE Library has acquired an autograph letter written by William Gladstone, the British statesman, to the Reverend Robert Montgomery on June 16, 1844. Gladstone, only thirty-four years old, was already President of the Board of Trade and a member of the cabinet of Sir Robert Peel. Montgomery, minister of Percy Chapel in London, had recently published his *The Gospel before the Age* with a long dedicatory epistle to Gladstone, in which he set forth the purpose of the work, namely the defense of the Church of England as the national church. Gladstone himself was strongly in favor of the established church; his *The State in its Relation with the Church* appeared in 1838 and his *Church Principles considered in their Results* in 1840.

"I have delayed to thank you," Gladstone wrote to the clergyman, "for the honour you have done me in attaching my name to your recent publication, and in presenting to me an early copy of that work, with the hope of being able to follow the suggestion contained in your note, and to state to you frankly the impressions which the work had produced upon me. I regret however to say that although I have been able to read, and with great interest, a considerable part of it, I have not time or energy to collect my thoughts upon the great subjects to which it relates, in such a manner as could alone justify or excuse my venturing to pronounce upon it. All I dare to do is, confining myself to the consideration of its general aim and direction, to express my hearty concurrence in your view of the relation between the Gospel and the age, and likewise in the conviction that the Catholic Christianity which it should be the desire of the children of the Church of England to realise ought not to be modelled upon the actual system of the Church of Rome.

"You will I am sure forgive my adding a reference to an isolated point in p. 303 where you introduce Sir Robert Peel. I cannot tell from whence you derived the conception of his character which is there given and I am sure it would be a comfort to you if you could share my assurance that it is very far indeed from the reality and does to yourself even less justice than to him."

Montgomery evidently took to heart Gladstone's reproach about the passage on Peel, for in the revised edition of his work the name does not appear in the description of the "secular politician's" behavior. At most there is a veiled allusion. "Such a character," the author wrote, "will refer the whole matter to a political test! What, for instance, does the Premier think of it?" **M. M.**

A Dye-Book from the American Print Works

THE Library has recently added to its manuscript collections a notebook containing over 300 formulas for printing and dyeing textiles, illustrated with swatches of silk, cotton, and woolen material. According to a former owner, the volume was prepared by Spencer Borden of Fall River, Massachusetts, whose father, Jefferson Borden, was the president of the American Print Works. The younger Borden spent two years in the dye and color department of the plant and later studied advanced chemical processes in England and on the Continent. When he returned from abroad, he was instrumental in founding the Fall River Bleachery which opened its doors in 1873.

There is little to indicate the precise date of the compilation, but because of the great number of calico strips it contains, it was probably done in the late sixties or early seventies when "American Prints" dominated the dress market. A writer of that period commenting on the mushrooming trade declared that a single printing company put out two thousand different patterns in one year, and added "there is no class of goods in which the caprices of fashion are so arbitrary and exacting."

The notebook opens with the directions for printing simple cottons — white figures on a black, plum, or snuff-

colored ground — and proceeds to those demanding several shades and processes. The calico swatches offer checked, striped, and plaid designs, interlacing geometrical arrangements, and the ever-popular floral patterns. These last range from delicate sprays on a dark ground, suitable for "morning dresses," to large tropical blooms suggesting the Latin-American fabrics of today. The silk swatches are few and are for light gauze and *mousseline de soie,* while the wools have a deep pile and are dyed in small designs in bright, primary colors.

Borden's formulas, representing the accumulated experience of the firm, employ a combination of natural and synthetic ingredients. He made use of sulphate of copper, pearl ash or potassium carbonate, and tartaric acid, as well as logwood, sumac, bark, cochineal, and indigo. Several of the recipes were in use as early as 1824 and 1825, antedating the opening of the city's first print works, and these have been marked with the date and source. One series with which the compiler was unfamiliar is labelled "These last sete of recepts I can not voge [vouch] for, but I think they are good." At the end of the volume, he has included, for its antiquarian interest, a treatise on "The Syestem of Bleaching in 1824." E. L. A.

Plants in the London Botanic Garden

IN 1783 William Curtis published in London his *Catalogue of the British, Medicinal, Culinary, and Agricultura' Plants cultivated in the London Botanic Garden.* Curtis, who had himself planted the London Botanic Garden at Lambeth Marsh, prefaced the catalogue with "Proposals" for opening the Garden by subscription, explaining its purpose, plan, and terms of use. A folding plate illustrates the arrangement. The catalogue gives two lists of medicinal plants — those in the "London and Edinburgh Dispensatories" and those not there. The list of kitchen plants follows with homely and delicate growths ranging from the gooseberry to the Jerusalem artichoke, and including an herb named Good King Henry. The list of poisonous plants is fortunately short; those classed as agricultural are divided into useful and noxious plants. Finally, the list of British plants, arranged by the months of their flowering, has literary as well as botanical attractions, each month's products being prefixed by appropriate lines of verse from Milton or James Thomson. At the end is a list of books from the library of the Botanic Garden.

The Library's copy, which has been recently acquired, is bound in contemporary red calf, gold-tooled, with silver clasps, and the name of the author and the date stamped on the cover. It is the author's own copy, for it bears in his hand-writing an address on the title-page and it has on the end-papers two methodical lists of plants, one headed "Hot House" and the other "Green House." In the latter list the first item is the "Agave americana" — a genus to which the Century Plant belongs.

William Curtis, born in 1746, was a medical apothecary. Besides planting three botanical gardens, he taught botany at medical schools, and published the *Botanical Magazine.* A fellow of the Linnaean Society, he contributed to it important entomological studies. Among his best known publications are the *Practical Observation on British Grasses,* the *Flora Londonensis,* and *Lectures on Botany.* He died of heart disease in 1799, at the age of fifty-three. M. M.

Lectures at the Library

DURING February the following free lectures will be given in the Lecture Hall of the Central Library:

Metropolitan Problems and the Prize Winning Plans in the Boston Contest. Louis M. Lyons, The Boston Globe. 8.00 Thursday, February 1.

This is Boston. Fanny Goldstein, Librarian of the West End Branch Library. Illustrated. 3.30 Sunday, February 4.

The Observance of John Ruskin's Birthday. 1819–1945. Mrs. May Smith Dean, daughter of Walter Smith, Royal Art School, South Kensington, London, friend of John Ruskin. She was associated with her father in his work and friendships, and is a former president of the Club. (Boston Ruskin Club Program.) 3.00 Monday, February 5.

Aristo Club program. Speaker to be

announced. 8.00 Monday, February 5.

Have We Done With the Past? an architectural controversy. Charles D. Maginnis, F. A. I. A., architect and former president of the American Institute of Architects. (City Planning Board Series.) Illustrated. 8.00 Thursday, February 8.

The Crystalline Structure of Matter. Bertram E. Warren, Professor of Physics, Massachusetts Institute of Technology. Illustrated. 3.30 Sunday, February 11.

Meet the Author. The Historical Novel. LeGrand Cannon and Bruce Lancaster. David McCord, discussion leader. 8.00 Thursday, February 15.

Negro History Week. An Exhibit and Lecture. The Negro in Handicraft. Dr. Alain Locke, Howard University. Presented by Anna Bobitt-Gardner, 3.30 Sunday, February 18.

Brotherhood Week. Speakers to be announced. Sponsored by Boston City Federation of Organizations, Mrs. Benjamin F. Kraus, president; Boston Federation of Women's Church Societies, Mrs. Raymond Calpin, president; League of Catholic Women, Mrs. Vincent Greene, president; League of Jewish Women, Mrs. David M. Small, president; Massachusetts State Union, Mrs. Rosalie L. Smith, president. 3.30 Sunday, February 25.

Recitals at the Library

DURING February the following free recitals will be given in the Lecture Hall of the Central Library:

Violin and Piano Recital. David Shand, violinist, Althea Everitt, pianist. 8.00 Sunday, February 4.

Celtic Music. Lecture-Recital. Benedict Fitzgerald, M. A., Assisted by Thomas A. Quinn, tenor. 8.00 Sunday, February 11.

Piano Recital. Hazel Hallett. 8.00 Sunday, February 18.

Lecture-Recital. Music in Service. Choral group and soloists. Professor S. G. Braslavsky. 8.00 Sunday, February 25.

George Washington and Mount Vernon. Madame Aino Saari, diseuse. (Boston Ruskin Club Program.) 3.00 Monday, February 26.

The Lowell Lectures

DURING February the course of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

Basic Issues in Current Economic Policy. Sumner Huber Slichter, Lamont University Professor, Harvard University. *First Lecture:* "The Supply of Enterprise." 5.00 Thursday, February 1. *Second Lecture:* "The Problem of Economic Stability." 5.00 Monday, February 5. *Third Lecture:* "Wage Policy, Production and Employment." 5.00 Thursday, February 8. *Fourth Lecture:* "The Relations between Business and Labor." 5.00 Monday, February 12. *Fifth Lecture:* "The Responsibility of Business for Employment." 5.00 Thursday, February 15. *Sixth Lecture:* "The Responsibility of Government for Employment." 5.00 Monday, February 19. *Seventh Lecture:* "The World Economic Position of the United States." 5.00 Monday, February 26.

A Selected List of Books Recently Added to the Library

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This list should be used in conjunction with Books Current, *a bi-monthly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* Books Current *only.*

Reference Books In Bates Hall

American book-prices current. 1944. Bowker. 1944. 660 pp.
Gen. Ref. Closet=6153.25

American Jewish year book. 1944-45. Philadelphia, Jewish Pub. Soc. of America. 1944. 620 pp. Gen. Ref. 642.48

American year book. 1943. New York, Nelson. 1944. 1044 pp.
Gen. Ref. Desk=4419.290 1933

Boston, Mass., Department of Municipal statistics. Municipal register for 1944. Boston. 1944. 147 pp.
Gen. Ref. 503.27=6357.19

Davis, John D., *1854–1926.* The Westminster dictionary of the Bible. Revised and rewritten by Henry Snyder Gehman. Philadelphia, Westminster Press. [1944.]
Gen. Ref. *BS440.D3 1944
Westminster aids to the study of the Scriptures. Previously published under title: A dictionary of the Bible.

Hughes, Riley. Our Coast guard academy; a history and guide, foreword by Rear Admiral James Pine. Devin-Adair. [1944.]
Gen. Ref. V437.H8

New York State, Legislature. Manual for the use of the legislature of the state of New York. 1944. Albany. 1944. 1445 pp.
Gen. Ref. 641.55

Pacific islands year book, The. 4th edition. 1944. Sydney, Australia. 1944. 400 pp.
Gen. Ref. 641.32

Publishers' Trade List Annual. 1944. Bowker. 1944. Gen. Ref. 785.4=6161.7A

Scott Stamp and Coin Co. Scott's Standard postage stamp catalogue. 1945. New York. 1944. 923 pp. Gen. Ref. Cage

Shakespeare, William. A new variorum edition of Shakespeare. The Sonnets. 2 vols. Edited by H. E. Rollins. Lippincott. 1944. Gen. Ref. 911.1

Sherman, Robert L. Drama cyclopedia; a bibliography of plays and players. Chicago, The author. [1944.] Gen. Ref. 715.3

Social register association, New York. Social register, Boston. 1945. New York. 1944. 308 pp. B. H. Ref. Centre Desk

—Social register, New York. 1945. New York. 1944. 989 pp. B. H. Ref. Centre Desk

Statesman's year-book. 1944. Macmillan. 1944. 1483 pp.
Gen. Ref. Desk=2280.12 1944

United States, Department of Commerce. Bureau of Foreign and Domestic Commerce. Statistical abstract of the United States. 1944. Washington. 1944. 994 pp.
Gen Ref. 533.28=9317.3

United States, Supreme Court. Cases argued and decided in the Supreme Court of the United States. Vol. 321. Boston. 1944. 822 pp. Gen. Ref. 980.1

Who's who in Canada. 1943–44. Toronto, International Press. 1944. 1544 pp.
Gen. Ref. 644.14

Bibliography

Millares, Carlos Augustín, and José Ignacio Montecón. Ensayo de una bibliografía de bibliografías mexicanas (la imprenta. el libre, las bibliotecas, etc.) México. 1943.
*Z1411.A1M5

U. S. Army service forces. Special services division. Bibliography on postwar readjustment for service men and women. Basic list July 1944. [Washington. 1944.]

Biography

Burton, Katherine. No shadow of turning; the life of James Kent Stone (Father Fidelis of the Cross). Longmans, Green. 1944. BX4705.S835B8

Earhart, Mary. Frances Willard: from prayers to politics. Univ. of Chicago. [1944.] HV5232.W6E2
A critical biography of the great temperance leader and feminist, national and international president of the Women's Christian Temperance Union.

Elliott, Margaret Axson. My Aunt Louisa and Woodrow Wilson. Univ. of North Carolina. [1944.] E767.3.E4
Memoirs of Southern home life and of the Wilson household in Princeton, by the younger sister of the first Mrs. Woodrow Wilson.

Goldsmith, Oliver, *1794–1861.* The autobiography of Oliver Goldsmith; published

for the first time from the original manuscript of the author of "The rising village." With an introduction and notes by Rev. Wilfrid E. Myatt. Toronto, Ryerson. 1943. PR4725.G2Z5

This Oliver Goldsmith (1794–1861), a grandnephew of the author of *The Vicar of Wakefield*, was the first native-born English poet of Canada.

Hatch, Alden. General Ike; a biography of Dwight D. Eisenhower. Holt. [1944.] E745.E35H3

Henry, Robert Selph. "First with the most" Forrest. Bobbs-Merrill. [1944.] E467.1.F72H4

The life and tactics of Lieutenant General Nathan Bedford Forrest of the Confederate army in the Civil War.

Hudson, Derek. Thomas Barnes of the Times. Cambridge Univ. 1943. PN5123.B3H8

Thomas Barnes was editor of the London *Times* from 1817 to 1841. Lord Lyndhurst described him as "the most powerful man in the country." Includes selections from Barnes's critical essays.

Johnson, Carl Leonard. Professor Longfellow of Harvard. Oregon Univ. 1944. *P25.O 7 no.5

Maass, Edgar. The dream of Philip II. Bobbs-Merrill. [1944.] DP178.M2

The title is taken from the name of a painting by El Greco. This Life of the Spanish king is also a history of Spanish conservatism on the defensive against the new forces of the Reformation and political unrest.

Wedgwood, Cicely Veronica. William the Silent: William of Nassau, Prince of Orange, 1533–1584. Yale. 1944. DH188.W7W4

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American Jewish year book, 5705, September 18, 1944 to September 7, 1945. v. 46. Philadelphia, Jewish Pub. Soc. of America. 1944. 620 pp. **E184.J5.A51

Anderson, Homer P. Your career in agriculture. Dutton. 1942. 285 pp. NBS

Blair, Morris M. Elementary statistics, with general applications. Holt. 1944. 690 pp. NBS

Clark, Thomas B. The advertising smoke screen. Harper. 1944. 228 pp. NBS

Cleeton, Glen U., and C. W. Pitkin. General printing. Bloomington, Ill., McKnight. [1941.] 167 pp. NBS

Crews, Albert. Radio production directing. Houghton Mifflin. 1944. 550 pp. NBS

Currall, R. T. A new Russian vocabulary, with pronunciation. New edition, revised and enlarged. London, Harrap. 1943. 160 pp. NBS

Davis, Melvin E. Industrial life insurance in the United States. McGraw-Hill. 1944. 399 pp. NBS

Davison's knit goods trade, 1944. New York, Davison Pub. Co. 1944. 728 pp. **TT695.D26

Dessner, Clyde M. So you want to be a model! Halcyon House. [1944.] 256 pp. NBS

Directory of sheriffs of the United States. 1944. National Sheriffs Ass'n. [1944.] 40 pp. **HV7979.D59

Flynn, John T. Meet your congress. Doubleday, Doran. 1944. 157 pp. NBS

Handbook of the Canadian customs tariff and excise duties. Montreal, McMullin. 1944. 1171 pp. **HJ6092A6.H23

Huebner, S. S. The economics of life insurance. Appleton-Century. [1944.] 272 pp. NBS

Laidler, Harry W. Social-economic movements. Crowell. [1944.] 828 pp. NBS

"An historical and comparative survey of socialism, communism, cooperation, utopianism; and other systems of reform and reconstruction."

Lawrence, Jerome, *editor*. Off mike; radio writing by the nation's top radio writers. Essential Books, distributed by Duell, Sloan and Pearce. [1944.] 195 pp. NBS

Mather, Kirtley F. Enough and to spare; Mother Earth can nourish every man in freedom. Harper. [1944.] 186 pp. NBS

Metal industries catalog. 3d annual edition, 1944/45. New York, Reinhold Pub. Corp. [1944.] 504 pp. **TS216.M58

Mining year book, 1944 incorporating the mining manual. London, Skinner & "Financial Times." [1944.] 452 pp. **TN13.M67

National travelers aid association. Travelers aid directory of inter-city service, with inter-city procedures . . . 1944. National Travelers Aid Ass'n. [1944.] 103 pp. **HV696.T7.D59

Official national collegiate athletic association football guide, The . . . including the official rules. 1944. Barnes. [1944.] 95 pp. **GV955.S73

Perry, Josephine. The chemical industry. Longmans, Green. 1944. 128 pp. NBS

America at Work series.

Printing trades blue book. Eastern edition. 20th edition. New York, Lewis. 1944. 666 pp. **Z119.P95e

Rosenstein, J. L. The scientific selection of salesmen. McGraw-Hill. 1944. 259 pp. NBS

Simmons, Harry. Successful selling for the new day. Harper. [1944.] 281 pp. NBS

Smith, Thomas R. The cotton textile industry of Fall River, Massachusetts; a study of industrial localization. New York, King's Crown Press. 1944. 175 pp. NBS

Unique manual-digest; comprehensive practical information on all American legal reserve life insurance companies. 46th annual edition. Cincinnati. 1944. 1183 pp. **HG8955.U58

Weil, Felix J. Argentine riddle. Issued in cooperation with the Latin American economic institute. [1944.] 297 pp. NBS

Women's wear daily children's and infants' wear directory. Adv. Spring, 1944. New York, Fairchild Pub. Co. 1944. 144 pp. **TT495.W87c

Wriston, Henry M. Strategy of peace. Boston, World Peace Foundation. 1944. 159 pp. NBS

Young men's Christian associations. The hundred-year book; a synoptic review of Association history. The centennial issue of the YMCA year book for 1943. National Councils of the Young men's Christian Ass'ns of Canada and the United States. [1944.] 363 pp. **BV1005.A3

Economics

Ackerman, Laurence J., and Ralph W. Bugli, *editors*. Risks we face, an introduction to property insurance. Prentice-Hall. 1944. 9368.1A25

Berge, Wendell. Cartels; challenge to a free world. Washington, Public Affairs Press. [1944.] 9338.8A20

Davis, Malvin E. Industrial life insurance in the United States. McGraw-Hill. 1944. 9368.3A210

Huettig, Mae Dena. Economic control of the motion picture industry; a study in industrial organization. Univ. of Pennsylvania. 1944. 9791.4A2

Shih, Kuo-heng. China enters the machine age . . . with a supplementary chapter by Ju-K'ang T'ien, edited and translated by Hsiao-Tung Fei and Francis L. K. Hsu. Harvard. 1944. 9331.8051A5

Transportation association of America. Statement of the transportation problem in the United States and suggested changes in national policy. Chicago. 1944. *9385.A57

U. S. Bureau of the census. County finances, 1942. Census of governments, 1942. Compendium . . . Washington. 1944. *9317.3127A90

— Sixteenth census of the United States: 1940. Mineral industries, 1939. Washington. 1944. 2 v. *9317.316A55

U. S. Foreign economic administration. Report to Congress on lend-lease operations. Letter from the Administrator, Foreign economic administration, transmitting a report on operations under the Lend-lease act, from the passage of the Act March 11, 1941, to December 31, 1943. Washington. 1944. *9336.3173A35

— Report to Congress on operations of the Foreign economic administration, September 25, 1944. Washington. 1944. *9336.3173A30

Education

Duncan, Kunigunde, and D. F. Nickols. Mentor Graham, the man who taught Lincoln. Univ. of Chicago. [1944.] LA2317.G63D8

James I, *King of Great Britain, 1566–1625*. The Basilicon doron of King James VI . . . edited by James Craigie. Edinburgh and London, Blackwood. 1944. *4554.221
Treats of the education of princes.
The Scottish Text Society. Third series 16.

Williams, Lester A. Secondary schools for American youth. American Book Co. [1944.] LB1607.W53
American education series.

Fine Arts

Architecture. City Planning

Leipziger, Hugo. The architectonic city in the Americas, significant forms, origins, and prospects. University of Texas. 1944. 8121.01–123

Nash, Ernest. Roman towns. New York, J. J. Augustin. [1944.] 8092.05–105

Photographic studies of old Virginia homes and gardens. Richmond, Dietz. [1944.] 8094.04–102

Zucker, Paul, *editor*. New architecture and city planning, a symposium. New York, Philosophical Library. [1944.] 8121.01–124

Drawing. Engraving

Arno, Peter. Pitu Arno's Man in the shower. Simon and Schuster. 1944. 8144.07–253

Dahl, Francis. What! More Dahl? Cartoons. Boston, R. T. Hale. [1944.] 8144.07–432

Hoff, Sydney. Feeling no pain; an album of cartoons. Dial Press. 1944. 8144.07–602

Leszczynski, Michat. How to draw sail and sea. Studio. [1944.] 8142.06–200

Redouté, Pierre Joseph, *1759–1840*. Les roses. Text by C. Stuart Gager. American Engraving Soc. [1941.] *8153B.151
In portfolio.

Reynolds, Lawrence. I feel like a cad. Edited by Gurney Williams. McBride. 1944. 8144.07–859
Cartoons originally published in Collier's.

Senior, Oliver. How to draw hands. Studio. [1944.] 8142.04–800

Steig, William. Small fry. Duell, Sloan and Pearce. [1944.] 8144.07–907

Tietze, Hans, and E. Tietze-Contrat. The drawings of the Venetian painters in the 15th and 16th centuries. New York, J. J. Augustin. [1944.] *8140.08–104

Illustration. Iconography

Crite, Allan Rohan, *illustrator*. Were you there when they crucified my Lord; a Negro spiritual in illustrations. Harvard. 1944. 4094.05–106

Holland, Raymond Prunty. Shotgunning in the uplands. Barnes. [1944.] *4092.03–115
"A Countryman press book."

McClinton, Katharine Morrison. Flower arrangement in the church. Morehouse-Gorham. 1944. 4092.08–134

Miscellaneous

Bailey, Carolyn Sherwin. Pioneer art in America . . . with lithographs by Grace Paull. Viking. 1944. 8164.04–113

Cairns, Huntington, and John Walker, *editors*. Masterpieces of painting from the National gallery of art. Smithsonian Inst. Random House, distributors. [1944.] *4061B.200

New York, National academy of design. National academy of design exhibition record. 1826–1860. New York Historical Soc. 1943. 2 v. *4068.02–110

History

America

Daniels, Josephus. The Wilson era; years of peace — 1910–1917. Univ. of North Carolina. 1944. E766.D3

Warburg, James Paul. Foreign policy begins at home. Harcourt, Brace. [1944.] E183.7.W37
"The first part of the book deals with our domestic policy . . . The second and longer part

. . . deals with the history of our foreign relations since we have been a nation, and attempts to show how our foreign policy has reflected and at the same time influenced our development at home. The third . . . part endeavors to appraise where we stand now . . ."—*Foreword.*

Archaeology

Stephens, Ferris J. Old Assyrian lettters and business documents. Yale. 1944. *3050A.231.6
Babylonian inscriptions in the collections of James B. Nies, Yale University, vol. vi.

Weslager, Clinton Alfred. Delaware's buried past, a story of archaeological adventure. Univ. of Pennsylvania. 1944. F166.W4

Europe. Asia

Casson, Stanley. Greece and Britain. New York, Hastings House. [1943?] DF787.G7C3
Graeco-British relations from antiquity to 1940. Distinctive illustrations.

Grajdanzev, Andrew Jonah. Modern Korea. Institute of Pacific Relations, distributed by Day. 1944. DS902.G68
A study of social and economic changes under Japanese rule.

Mavris, Nicholas G., *editor.* The Greek Dodecanese, a symposium by prominent Americans. New York, Dodecanesian National Council. [1944.] DS52.M28

Pratt, *Sir* John Thomas. China and Japan. London, King & Staples. 1944. DS775.P7

World Wars

Aguirre, José Antonio de. Escape via Berlin. Macmillan. 1944. DP302.B53A3412
The extraordinary and moving experiences of the President of the Autonomous Basque Republic in exile, who escaped the hunt of the Gestapo by entering Germany under an assumed name and a Panama passport. Includes his diary written in Berlin in 1941.

Brailsford, Henry Noel. Our settlement with Germany Day. [1944.] D829.G3B7 1944

Chaplin, William Watts. The fifty-two days; an NBC reporter's story of the battle that freed France. Bobbs-Merrill. [1944.] D756.C5
A lively first-hand account, full of incidents, with characterizations of prominent officers.

Davis, Hassoldt. Half past when; an American with the fighting French. Lippincott. [1944.] D761.9.F7D3
A colorful account of the African campaign as experienced by the author, an American fighting with the Free French.

Goffin, Robert. Passeports pour l'au-delà; récit de l'underground belge. New York, Editions de la Maison française. 1944. DH687.G6

Lucas, Jim G. Combat correspondent. Reynal & Hitchcock. [1944.] D811.L8

Mann, Thomas. The war and the future, an address. [Washington, Library of Congress. 1944.] *D743.9.M255

National broadcasting company, inc. The fourth chime. [New York.] 1944. D743.2.N3
"The NBC's Fourth Chime has come to be significantly identified with every major news break of the past seven years." The book is an illustrated story of thirteen years of reporting by the National Broadcasting Company."

Pacific islands year book, The. . . . [4th-edition. 1944–] Sydney, Australia. 1944- Illus. *DU1.P15

Roy, Henri. The JOCist movement, N. H., JOC. 1944.

Rudin, Harry Rudolph. Armistice 1918. Yale. 1944. D641.R8
The author shows "that those who came into power in Germany in October, 1918, sincerely desired a peace based on the Fourteen Points . . ."—Author's *Foreword.*

Vetter, Ernest G. Death was our escort, the story of Lt. (j. g.) Edward T. Hamilton, U. S. N. R. Prentice-Hall. 1944. D811.V4
Adventure and heroic action in the patrol service in the South Pacific.

Whitton, John Boardman, *editor.* The second chance; America and the peace, by Gordon A. Craig, Gerhart Niemeyer, John B. Whitton [and others]. Princeton Univ. 1944. D816.W45

Language

Adams, Ramon F. Western words; a dictionary of the range, cow camp and trail. Univ. of Oklahoma. 1944. *PE3727.C6A4

Sunoo, Hak-won. A standard colloquial Korean text book for university students. Seattle, University Book Store. 1944– PL913.S8Bk.1

Wang, Chi-chen. *editor.* Readings in traditional Chinese. Columbia Univ. [1944.] PL1117.W28

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More Books

The Bulletin of the Boston Public Library

MARCH, 1945

The Works of Hroswitha

By ZOLTÁN HARASZTI

THE Library has recently acquired a copy of the first edition of Hroswitha's *Works,* published in 1501 at Nuremberg. It is a handsome folio of eighty-two leaves, illustrated with eight full-page woodcuts, two of which have been attributed to Albrecht Dürer and the rest to Wolf Traut. The book is very rare; the Library's copy formerly belonged to the British Museum.

Hroswitha, the tenth-century nun who lived in the Benedictine abbey of Gandersheim, is regarded as the earliest German poet and one of the greatest poets of the Middle Ages. Thanks to the Carolingian Renaissance, Europe had by then emerged from the "dark ages." Civilization was still tenuous and sporadic, but learning was cherished and the writing of manuscripts was practised in many monasteries. This was evidently the case at the abbey of Gandersheim, built by Prince Liudolf at the request of his wife Oda in 856.[1] Three daughters of the Prince and Princess — Hathumoda, Gerberga, and Christina — were the first abbesses; three others followed, and then a second Gerberga, the daughter of Duke Henry of Bavaria and a niece of the Emperor Otto the Great. It was during her rule that Hroswitha lived. Gerberga was a particularly gifted woman, a friend of learned men, who encouraged Hroswitha to write; indeed, she requested her to compose an epic about her imperial uncle. This was the age in which Ekkehart at St. Gallen wrote his *Waltharius,* celebrating the exploits of the young Prince of Aquitaine against the Huns of Attila, in which a French monk told his allegorical fables in his *Ecbasis,* and an Italian of Verona sang the *Gesta* of the Emperor Berengar. Widukind at Korvei was even then at work on his *Res Gestae Saxonicae,* a history of his people up to the death of Otto the Great. North, South, and West of the Alps, the tenth century produced a large mass of poetry, history, and geography. However, in the purity of her Latin, her wide knowledge of both the Church Fathers and classic writers, the versatility of her poetic power, and above all as the creator of the first dramas of the Middle Ages, Hroswitha stands apart from her contemporaries.

The origin of the medieval drama has been traced only to the twelfth century, partly as linked with the classical tradition and partly as growing out of the native liturgical mysteries and miracle and morality plays. But Hroswitha's plays, "written in imitation of Terence,"[2] date back farther by two hundred years; nor do they have any connection with the drama which slowly developed later. All her works present an entirely isolated phenomenon.[3] No medieval writer mentions them, and their very existence remained unknown for nearly six centuries — until Conrad Celtes,[4] the gifted German humanist and the first poet laureate of Germany, published them from the only surviving manuscript, which he had discovered in the monastery of St. Emmeram at Regensburg. The *Sodalitas Rhenana,* the literary society of the Rhine, sponsored the volume, exuberantly celebrating its author as "the Second Sappho," "the Eleventh Muse," and "the greatest glory of Germany." Johann Tritheim, the famous Abbot of Sponheim, wrote somewhat recklessly: "Had she been a Greek woman, she would now be a Goddess!"

Hroswitha's glory has not diminished in our time. Dormant for hundreds of years, it was revived in the early nineteenth century, and since then German and French literary historians have been vying with one another in appreciation of her. Nothing is known about her life, except what may be gathered from her own writings. She was born about 935, being a few years older than the Abbess Gerberga,[5] who was born in 939 or 940; and she must have done most of her writing while still in her twenties, for one of her last works ends with the year 967. That she was of Saxon birth is known only from Celtes's note in the manuscript of her works. Her very name has been spelled in innumerable ways, as Hroswitha, Hrosuitha, Hrotswitha, Hrotsvit, Ruitsuinda, Rhoswitha, Roswitha, Rosuita, Rosvida, etc., and was once erroneously translated as "White Rose." She called herself *Clamor Validus Gandeshemensis,* "the Strong Voice of Gandersheim."[6] Yet, in spite of the meager data, out of her works emerges an extremely attractive personality — simple and complex, naive and bold, medieval and modern at the same time. No wonder that so many writers, even old antiquaries and philologists, have been captivated by the charm of this young nun. Hroswitha has been the darling of medievalists. Father Migne, publisher of the *Patrologiae Cursus Completus,* included all her works in Volume cxxxvii of his Latin series.

It created, therefore, something of a sensation when, in 1867, Professor Joseph Aschbach of the University of Vienna, an eminent historian and the editor of a great *Kirchenlexicon,* read before the Imperial Academy of Science a study[7] in which he declared that Hroswitha's works were forgeries; that they were written by Conrad Celtes and his friends of the *Sodalitas Rhenana;* and that the whole fraud was perpetrated for the glorification of German history and literature.

The charges were at once hotly debated in the German newspapers and magazines, nor did the French and English remain silent. Karl Halm, director of the Munich State Library and a leading expert on medieval manuscripts, acknowledged that the script of the Hroswitha codex — which since the dissolution of the monastery of St. Emmeram in 1803 has been preserved in the Munich State Library[8] — was a deliberate imitation of earlier manuscripts.[9] There were jeers at the great genius "who flourished in the tenth century and wrote her poems in the fifteenth."[10] For a while the very existence of Hroswitha seemed in peril. But then her champions came to the rescue. Director Halm retracted his opinion and the Vienna professor — himself a native of Germany and for long a professor at the University of Bonn — was answered by a whole group of equally distinguished professors from Göttingen and Berlin. The dispute lasted for some two years, but the flow of Hroswitha studies still continued until Professor Aschbach's essay was buried. As time went on, the accusation that Hroswitha's works were a forgery was all but forgotten. In the first volume of his great *Geschichte der Lateinischen Literatur des Mittelalters,* 1911, Max Manitius devotes a whole chapter to the works of Hroswitha, adding this footnote: "As a curiosity it may be mentioned that Aschbach, *Roswitha und Conrad Celtes,* regarded the works of Hrosvit as a humanistic forgery."[11]

There have been, of course, innumerable literary forgeries; the history of every literature is filled with them. The Renaissance, with its awakened interest in the past, was especially inventive in manufacturing histories, legends, and documents of all kinds, but many forgeries were made much earlier as also in later centuries. Most of the oldest documents relating to the abbey of Gandersheim itself — the two foundation charters by Prince Liudolf and various letters by Arnulf, Otto the Great, Henry III, and several Popes — are fabrications.[12] And so is the *Chronicon Corbejense,* the story of the neighboring monastery of Korvei, together with all its *Annales.*[13] Johann Tritheim, one of the most respected scholars of his time,[14] whose literary histories are so highly valued even today, was himself a forger. The early history of the monastery of Hirsau, embodied in his *Chronicon Hirsaugiense,* and supposedly based upon the narrative of Meginfrid, is fictitious; there never even existed a Meginfrid.[15] Tritheim also planned a great history of the Franks, and published a *Compendium* of the first volume, in which he declared that no one could write of the subject without knowing the works of Hunibald, the chronicler of the age of Clodwig, who on the basis of still earlier chronicles, old folk songs, and priestly accounts had composed in eighteen Latin books a history of the Franks from the time of their departure from Asia to his own day. Among his sources were the Scythian Wasthald, the Frankish high-priest Klodomir, and others. All these chronicles and chroniclers were the products of the imagination of the aging Abbot,

working away among his books in the little monastery of St. Jacob at Würzburg.[16]

Plenty of other, more widely known forgeries could be mentioned. The three most famous cases in England occurred in the latter part of the eighteenth century. The myths of Fingal and Ossian, which were once pronounced superior to the epics of Homer, were written by James Macpherson, who was content to be known under his own name as a simple journalist. Thomas Chatterton at the age of sixteen produced the narrative poems "wroten by T. Rowleie," a fifteenth-century monk, which Horace Walpole first judged "wonderful for their harmony and spirit." William Henry Ireland's discoveries of "Shakespeare manuscripts" kept London excited for years; his *Vortigern and Rowena* was even performed at Drury Lane.[17] In the middle of the nineteenth century France and Germany had some notable impostures. The Frenchman Vrain-Denis Lucas fabricated thousands of letters by Galileo, Newton, and Pascal, not to mention the correspondence of Greek philosophers, Roman emperors, and Christian apostles (with letters from Lazarus to St. Peter, and from Mary Magdalene to Lazarus). The Egyptian and Greek papyri of Constantine Simonides, a Greek adventurer, fooled some of the most eminent German and English scholars of the time. But the number of deceptions runs into thousands, reaching back to remote antiquity. Their brief entries alone fill three large volumes in J. M. Quérard's *Supercheries Littéraires* — and that work stopped with 1870.[18]

Literary forgery is merely a small segment of the enormous field of trickery practised in all the arts — from painting and sculpture to pottery and violin-making. There is, however, an important difference: whereas the other impostures are prompted by greed, the motive of the literary forger, although the hope of profit may be present, is usually something else. Often it is the desire for fame, the realization of his ambition even if under a disguise, that inspires the forger to attribute his work to a famous name; or it may be the amusement which can be derived from a successful hoax, especially when it exposes the credulity or stupidity of the learned; or it may be just a propensity for mischief, which in other circumstances would express itself in other forms. Sometimes — and these are the most important cases — the incentive has been the enhancement of the glory of one's nation, church, or political party. It takes considerable courage to attack such frauds, after centuries-old beliefs have engendered deep allegiance to them.

It was to this last class of forgery that Professor Aschbach wished to relegate Hroswitha's works. Ordinarily there would not have been anything very curious about his enterprise; many nineteenth-century scholars have busied themselves with just such exposures. But the case of Hroswitha was different! The same scholars who willingly proved dozens of early chronicles and other documents to be forgeries were warm

with indignation where the young nun of Gandersheim was concerned. And so the question of the genuineness of Hroswitha's works became a "cause célèbre."

The story is interesting on account of the high position which Hroswitha occupies in literature, the character and aspirations of Conrad Celtes and his friends, and, not least of all, because it so tellingly reveals the uncertainties of scholarship. At one point, for example, the argument hung upon a simple Latin word, which three great Latinists translated in three different ways. At another, it involved the authenticity of the *Ligurinus,* a twelfth-century epic — a neat controversy by itself, in which distinguished scholars "conclusively" proved one thing and then turned around and proved with equal vehemence the exact opposite.

The present writer wishes to make it clear that he does not identify himself with Professor Aschbach's charges. Some of these seem valid, others are capable of varying interpretation or were avowedly based upon literary guesswork. Further, many studies have been published and several discoveries have been made since Aschbach's time. This article, therefore, must not be read as a thesis to demonstrate that Hroswitha's works are forgeries. Yet the writer will frankly admit that he is unconvinced of their authenticity. Many of Professor Aschbach's proofs were vague, but neither were their refutations as complete as they were claimed to be. In fact, the debate produced new data, as powerful as anything that Aschbach had offered, for the indictment of Hroswitha's works.

To many people the genuineness of these works has been proved beyond the shadow of doubt, so to voice even a modest dissent is an offence in the face of scholarly infallibility. Yet even today the Hroswitha affair can be regarded as settled only on the assumption that the recent discoveries of Hroswitha manuscripts — a copy of a play, a copy of four plays, and a fragment of a legend, all supposedly of the eleventh and twelfth centuries — are authentic and correctly dated. But is it absolutely certain that they are? The question will be considered later; here it is merely noted that the age of these manuscripts rests so far only upon statements of one line by the discoverers. No facsimiles have been published of them — nor, for that matter, of the St. Emmeram codex, with the exception of a few short passages. This is a curious omission. The discoverers have known Aschbach's charges and have understood the extreme significance of their finds; it would seem, therefore, natural to expect that they would eagerly produce the most convincing proofs: photostats. Although it may be heresy, or unreasonable mistrust, the present writer believes that further research on one side and a thorough scientific examination of the manuscripts on the other are needed before the authenticity of Hroswitha's works can be finally decided.

This article intends to be entirely objective, even if it is impossible to present every aspect of the case. The discussion requires a good many

quotations; and since the translations are controversial, the original texts have had to be reproduced. However, these have been placed in the Notes, so that the reader with little Latin need not be disturbed by them. As to the plan of the article: it deals first with the legends, plays, and epics included in the first printed edition; follows their fortunes up to 1867; presents Professor Aschbach's charges; considers the refutation of these; and finally discusses the new discoveries and the present status of the Hroswitha studies.

The Legends, Plays, and Historical Epics

THE title of the volume reads *Opera Hrosvite Illustris Virginis et Monialis Germane Gente Saxonica Orte Nuper a Conrado Celte Inventa,* "The Works of Hroswitha, the Illustrious German Virgin and Nun of Saxon Birth, Recently Discovered by Conrad Celtes." The colophon states that the book was published at Nuremberg "sub privilegio sodalitis Celticae a senatu rhomani Imperii impetratae," that is, in accordance with the privilege obtained by the *Sodalitas Celtica* from the Senate of the Roman Empire. There were two impressions; while the volume was on the press "sodalitis" was corrected to "sodalitatis" and "impetratae" to "impetrato," "operu" and "gete" were changed to "operum" and "gente," and so on. The Library's copy is of the first issue. The date is given as 1501, but there is no mention of the place of printing or the name of the printer. However, the colophon is followed by a device with the letters A P, and, since Celtes's dedicatory epistle was sent out "ex Norinberga Augusta pretoria," these must stand for Nuremberg. The anonymous printer has been identified as Hieronymus Höltzel of that city.[19]

The title-page lists the contents of the book as well. First come six "comedies," written in prose or rather in rhymed prose; eight "sacred histories" follow, in leonine (rhymed) hexameters; and then there is a "panegyric" on the deeds of Otto the Great, also in hexameters. Each section has a preface by Hroswitha; and the plays, in addition, have a letter addressed to "certain learned patrons." Conrad Celtes's dedicatory epistle to Duke Frederick III of Saxony, Elector of the Roman Empire, who paid the expenses of the printing, precedes the work. This dedication, which occupies three pages, is accompanied by epigrams by the members of the *Sodalitas Rhenana,* including Johann Dalberg, Bishop of Worms, Willibald Pirckheimer, the learned Nuremberg patrician, Johann Tolophus, Canon of Regensburg, Johann Tritheim, and ten others. Celtes and Eberhard Dörs, chaplain of St. Sebald, supervised the printing.

The manuscript — which is now usually referred to as the Munich codex — is differently arranged. It starts logically with the legends, which were written first; continues with the comedies; and ends with

Hroswitha Offering her Works to the Emperor Otto the Great
Woodcut Attributed to Albrecht Dürer, Reduced

the epic about Otto the Great. Hroswitha's prefaces, which show the gradual development of her powers, are more intelligible in this order. It seems better, therefore, to discuss the legends first.

"I have tried to the best of my ability," the young nun wrote in her preface, "to complete my compositions from passages of books which I could gather within the confines of our cloister of Gandersheim."[20] In case someone should object that portions of her work were borrowed from apocryphal sources, she answered that she had erred through ignorance and not through presumption. "When I started to work on this series," she went on, "I did not know that the authenticity of my material had been questioned. On discovering this, I decided not to discard it, because what appears to be false today may eventually prove to be true."[21] She must have had her first legend, the *Life of the Virgin,* chiefly in mind, for this was founded on the Gospel of the so-called Pseudo-Matthias, a favorite text of the early Middle Ages. It is the longest of Hroswitha's "sacred histories," comprising over nine hundred hexameters. The second, on the *Ascension of Christ,* is the shortest, consisting of only one hundred and fifty. It is based, according to a note under the title, upon a narrative which Bishop Johannes translated from the Greek. More original is the third piece, the *Passion of St. Gongolf,* the only one of the poems written in elegiac distichs (the first line is a hexameter and the second a pentameter). Gongolf, a pious descendant of the Kings of Burgundy, was endowed with miraculous powers; his young wife, however, was a worthless creature who lived in adultery with a bad priest of his entourage. Although convinced of her guilt, Gongolf was ready to forgive her if she would give up her lover. One night this ruffian broke into his house, killed him and then fled with the faithless wife. Gongolf was buried, but miracles occurred even at his grave. The woman laughed on hearing about them and made a ribald joke; whereupon she was punished by a miracle of the same order.

The scene of the *Martyrdom of St. Pelagius* is laid in Spain. Abderrahman, king of the Moors, defeats the Christians of Galicia and carries their king to Cordova. The latter's son, Pelagius, offers himself as hostage until his father can raise the ransom. Seeing the young Christian, Abderrahman, a vile voluptuary, is smitten by his beauty, and offers him wealth and power; but Pelagius rebuffs him. In his rage, the Moorish king orders the young man thrown over the city walls. Pelagius, however, remains uninjured, until his head is cut off and thrown into the river; even then, it retains its beauty. This is the only piece which is based not on "an ancient book" but on the account of an eye-witness. "The details of this were supplied to me," Hroswitha stated in a brief note placed between the legends and the plays, "by an inhabitant of the town where the Saint was put to death, and who had himself seen that most beautiful of men."[22] The fifth legend is the *Fall and Conversion of Theophilus.* Urged on by his

vanity, the archdeacon of Sicilia enters into a compact with the devil. He denies Christ, and the devil on his part helps him to become a bishop. But soon afterwards Theophilus rues his mistake, and through the intercession of the Virgin obtains God's mercy. The plot, as may be seen, has a kinship with the Faust legend.

The sixth, seventh, and eighth legends were written somewhat later, for they are grouped together as *versiculi novelli.* The subject of the sixth, the *Conversion of a Youth,* is similar to that of the fifth. The servant of Proterius, a wealthy citizen in Caesarea, sells himself to the devil in order to win the love of his master's daughter, who has been destined for the cloister. He accomplishes his purpose, but finally confesses his guilt to his wife, and after considerable struggle, through the help of St. Basil he recovers his contract from the devil. The seventh legend, the *Passion of St. Dionysius,* tells how the Bishop of Athens, who was converted by St. Paul himself, suffered martyrdom during the persecutions of Domitian. His head was cut off, but his body, as if nothing had happened, straightened itself up and, with the head under its arm, walked down the mountain, toward the cemetery two miles away where he had wanted to be buried. St. Agnes is the heroine of the last legend. A young Roman virgin of surpassing beauty, she regarded herself as the bride of Christ. The son of the Prefect of Rome fell in love with her, so much so that he became ill when she rejected him. The Prefect, worried about his son's health, was infuriated and ordered that the Christian maid be disrobed and taken to a public place; but in the moment the soldiers took off her clothes her hair grew so long that it covered her entire body. The Governor's son, who excitedly rushed to see her, dropped dead on the spot. To prove to the Governor that she had nothing to do with his death, the virgin prayed to God and the young man was restored to life. Thereupon both he and his father became Christians. It took another governor to carry out her execution. St. Agnes was consigned to the stake, but the flames did not touch her body; she was killed at last by the sword.

The plays are the most remarkable part of Hroswitha's works — probably it was for this reason that Celtes printed them at the head of the volume. In her preface the young nun explained why she composed them. There are many Catholics, she wrote, who prefer the pagan writers, particularly Terence, to the sacred Scriptures. She decided, therefore, to imitate the Roman dramatist, her object being to glorify "the laudable chastity of Christian virgins in the same form which has been used to present the shameless acts of lascivious women.[23] She was often forced to blush during the writing; but she had to depict "the loathsome frenzy of lawless love,"[24] otherwise she could not have achieved her purpose.

Lawless love is the subject of the larger part of the plays. Their

contents may be summarized through the "arguments" which Hroswitha herself provided. The first, *Gallicanus,* is about the conversion and death of the commander-in-chief of the armies of the Emperor Constantine. Betrothed to the Emperor's daughter, a consecrated virgin, he is baptized on the battle-field, and takes a vow of celibacy. Years later Julian the Apostate exiles and then kills him. However, the son of his executioner becomes possessed by the devil and is not released until he too receives baptism. The second play, *Dulcitius,* is about the martyrdom of Agape, Chionia, and Irena. In the silence of the night Governor Dulcitius, burning with lust, invades the home of the Christian maidens, but he becomes the victim of a delusion and mistakes the saucepans and frying-pans for them, covering these with ardent kisses until he is black with soot and dirt. Later the virgins are handed over to Sisinnius, who also loses his senses but at length succeeds in executing his victims. The subject of *Calimachus* is the passion of love in its most extreme form. A young Roman cherishes a mad desire for Drusiana, a married Christian woman, who herself fears that she may yield to temptation. Upon her prayer for deliverance, she dies, but the young Roman pursues her even after her death. With the connivance of the caretaker, he visits the tomb where her body lies without any signs of decay. Suddenly he is bitten by a monstrous serpent and dies. But thanks to the entreaties of St. John the Apostle, both are restored to life; only the caretaker, who turns out to be an agent of the devil, is destroyed.

The fourth play, *Abraham,* is considered Hroswitha's masterpiece. It treats of the fall and repentance of Mary, the niece of the hermit Abraham, who has spent all of her twenty years in the desert, dedicated to the Virgin. Seduced by a false monk, in her despair she goes out into the world and becomes a harlot. Two years later Abraham, dressed as a gallant, seeks her out in a house of profligacy and, when they are alone, reveals his identity. Mary is heart-broken and cries that everything is over for her anyway; but Abraham assures her that there is still hope. "It is human to sin," he consoles the girl, "but it is devilish to continue in sin."[25] She returns to the desert and for the rest of her life does penance with tears and fasting, praying for the men who through her were tempted to sin. *Paphnutius* is built around a similar subject. After a learned discussion of the universe and the theory of music, the hermit Paphnutius suddenly announces to his pupils his intention of converting the notorious courtesan Thais. Disguised like Abraham, he goes to Alexandria, where he finds her amidst lewd gaieties. Yet, in a surprisingly short time, Thais is moved by his exhortations and, renouncing her evil ways, retires to the desert to live in a foul, narrow cell in which she can hardly turn around. "Oh, father," she moans to Paphnutius, "my soul longs to escape from this earth." Finally her end comes and through her sufferings she wins a place in Paradise. The sixth play, *Sapientia,* describes

the martyrdom of Fides, Spes, and Caritas. These three Christian virgins let themselves be tortured and slain, one after another, rather than join the Emperor Hadrian in the worship of his deities. Their mother Sapientia witnesses their death, encouraging them in their steadfastness. She herself dies while praying at their graves.

The third part of the volume contains Hroswitha's epic the *Carmen de Gestis Oddonis,* a work of over fifteen hundred lines, of which, however, less than nine hundred are preserved. As the author states, she wrote the chronicle at the request of the Abbess Gerberga, and with great difficulty, because she "could not find any written records, nor was it possible to elicit sufficiently reliable information from any one."[26] Nevertheless, she did not want to withhold her poem; in any case, she left the decision about its publication to the Abbess and her friend, the Archbishop William of Mainz.[27] The preface is followed by two prologues in verse: one addressed to Emperor Otto the Great and the other to Otto II, who was crowned joint emperor in 967.

Hroswitha also wrote another narrative poem, *De Primordiis Cenobii Gandersheimensis,* in six hundred lines. For this early history of her convent she made use of documents and chronicles as well as oral tradition. However, the work was omitted from Celtes's edition, nor is it included in the St. Emmeram codex;[28] it was first published by J. G. Leuckfeld in his *Antiquitates Gandersheimenses,* from a late copy.[29] The poem was used in the early sixteenth century by Heinrich Bodo, a monk in the monastery of Cluss near Gandersheim,[30] who in the preface of his *Syntagma,* a chronicle of Gandersheim,[31] speaks of his excitement over the work which for "six hundred years" eluded notice.[32] Where he found the manuscript, Bodo does not say; he only states that the manuscript "came to light recently" (*nostro aevo vix lucem vidit*). The monastery of Cluss was closed in 1595, and the manuscript disappeared.[33]

And finally a few words about the looks of the first edition. The volume was printed with roman type, with spaces left for ornamental initials. The woodcuts lend a special distinction to it. The first, on the verso of the title-page, depicts Conrad Celtes offering Hroswitha's works to Duke Frederick III, who holds a sword (he was the sword-bearer of the Emperor); the poet-laureate bends his knee as he presents the book to him. Three spectators stand in the background, and an open door gives the view of a river with trees on the near shore and a hill beyond. The second woodcut shows Hroswitha herself tendering her book to the Emperor Otto the Great in the presence of the Abbess Gerberga. The three figures are grouped behind a round arch; a landscape with buildings is visible over the top of a curtain. The attribution of these two woodcuts to Albrecht Dürer seems justified;[34] their cutting is bad, but they have a certain similarity to the illustrations of the *Revelations of St. Brigitta,* printed at Nuremberg in 1500.[35] The other woodcuts are placed

in front of the plays, those before *Abraham* and *Paphnutius* being identical. Their ascription to Wolf Traut rests on conjecture.[36]

The Fortunes of Hroswitha's Works up to 1867

THIS was indeed an extraordinary book, enough to set on fire the imagination of the literary. Hroswitha's *Opera* had clearly proved that Germany, whose poets and scholars were treated with condescension, if not with contempt, by the Italian humanists,[37] had produced in the tenth century poems and plays in Latin the like of which no other country had seen. Celtes, who had himself encountered this insulting Italian attitude, turned his whole dedicatory epistle into a fervent eulogy of early German learning. It is at the same time a tribute to the virtues of German women, many of whom equalled the greatest women known to history. It is worth-while to quote a few passages from this epistle, especially since none of the critical editions of Hroswitha's works includes it.[38] Further, the letter is of the highest importance for its information on the circumstances in which the codex was discovered. Celtes explains first what prompted him to search for old manuscripts:

> When I saw that many famous and valuable manuscripts, like so many good and rich spoils, were being carried by the Italians from Germany to Italy to be printed there, it occurred to me — a native of Hercynia[39] in the interior of Germany, and the first German who, Illustrious Prince, on your recommendation received from the Emperor the laurel crown as the highest symbol of literary honor — that it should be my duty, by the right of succession and heritage, like a good huntsman to ferret out these manuscripts now hidden in darkness and to offer them to my fellow Germans as something to marvel at, so that they might behold and understand the industry and patient labor which our fathers and ancestors devoted to literature and the Christian religion. I was moved by sadness and deep sympathy for the labors of the ancient Germans, who wrote these manuscripts at great expense and effort seven hundred years ago, when we learned, along with the Christian religion, the Roman letters (before that time we wrote Greek); for these manuscripts are now, through the ignorance and carelessness of our own century, which runs after specious vices, insufficiently protected from the ravages of weather, dust, and mold, instead of being preserved for literary studies.

But Celtes had a more concrete aim in his quest for manuscripts. He was planning to write a great history of Germany, *Germania Illustrata*, and he visited the monasteries in order to collect material. He was at Regensburg as early as 1490, and he may have had this trip in mind when he wrote:

> As I was travelling recently with that purpose in mind, I stopped by chance at a Benedictine monastery, where I found a very old manuscript written in firm Gothic characters by a woman's hand, with the title and

inscription of a German virgin and nun of Saxon birth, which contains all the works listed on the title-page of this volume. It would be impossible for me to express my astonishment and pleasure, when after six hundred years (for that much time has gone by from the time of Otto I to our day) I read the Latin prose and verse of a German woman . . .

But overjoyed as he was by the works of Hroswitha, he knew that there had been other German women — Velada and Aurinia, for instance, whom Roman writers had so much praised — who had not lagged behind her in inspiration. Even then were living highly accomplished young women, among them the sister of Willibald Pirckheimer, who could both speak and write a fine Latin. So there was nothing impossible in finding a tenth-century nun able to write such works:

It would take a long time, O Illustrious Prince, to enumerate the virtues of German women, living or dead. Not Sappho, Clelia, or St. Jerome's Eustochium and Paulina, nor Ruth, Judith, and Esther of the Hebrews do I admire more than the German Anna, so versed in all musical instruments, or the Frisian Agnula[40] who excels in Sapphic poems, in civil and divine law, as well as in philosophy, or our own Charitas,[41] sister of our host Willibald Pirckheimer, who speaks Latin and writes letters in that language with ease. For no sex or age anywhere on earth is impervious to virtue and learning, if industry and education are joined to ability.

The jubilation of the *Sodalitas Rhenana*[42] was equally understandable. The first great organization of German poets and scholars — all friends of Celtes, whom they crowned with laurel a second time at their very first meeting — it naturally shared his enthusiasm. The laudatory epigrams which fourteen members, including Celtes, contributed to the volume fill two pages right after the dedicatory epistle.

Hroswitha's works were entirely unknown during the Middle Ages. When in 1216 the Presbyter Eberhard composed his Low-Saxon *Reim-Chronicon*[43] about the abbey of Gandersheim — a work based upon a lost twelfth-century Latin chronicle — he did not even know her name.[44] The first mention of her works occurs in Tritheim's *De Scriptoribus Ecclesiasticis,*[45] published in 1494, which states that Hroswitha wrote in Latin six comedies, an epic about the Emperor Otto, and three legends — on the Virgin, St. Dionysius, and St. Gongolph — and that she also knew Greek. Tritheim's second work, the *Catalogus Illustrium Virorum,*[46] published in 1495, contains a more elaborate note. It adds the titles of five other legends and enumerates the plays by their titles, but still does not mention the poem about the abbey of Gandersheim. The codex was supposed to have been in the library of St. Emmeram for over five hundred years, yet the catalog of 1500 was the first to describe it. In 1503 the *Abraham* was translated into German, and the *Dulcitius* into Hungarian. Then Heinrich Bodo, the monk from Cluss, wrote with great fervor about the "rara avis in Saxonia." There were a number of notices about Hroswitha during the sixteenth and seventeenth centuries, particularly by

Church historians;[47] yet the second edition of her works appeared in 1707 only, at Wittenberg, in the edition of H. L. Schurzfleisch, who contributed a lengthy introduction.[48] In 1757 Johann Ch. Gottsched turned the attention of the literary toward the tenth-century nun,[49] in answer to a French scoffer who doubted that the Germans had ever produced even a single original literary work.[50] "We challenge all the European nations," the eminent German critic wrote, "to show anything like Rhoswitha's plays in their own countries." He believed "it was a veritable miracle that in the heart of Germany, at the foot of the Harz Mountains, such a ray of learning should appear at a time when neither the cleverer England, nor France, the homeland of the Provençal poets, nor Italy, which had fallen into the darkest stupidity, thought of Terence." After discussing the individual plays, Gottsched also presented a German translation of the *Gallicanus* to his readers.

There was really no need to convince the French of the excellencies of Hroswitha. There had been articles about her in their magazines even before the Revolution.[51] However, she came into her own in France only with the early nineteenth century. François Villemain, in a lecture at the Sorbonne, which is included in his *Cours de Litterature Francaise,* 1829, visualized the young sisters of Gandersheim—"having undoubtedly received permission to dress like men" — performing Hroswitha's plays in their little theater, similar to the one which Mme. de Maintenon established at St. Cyr.[52] He also translated a scene from the *Gallicanus* into French to show the work "which preceded Corneille by six hundred years."[53] Charles Magnin, a member of the Academy, who had written glowingly about Hroswitha earlier in the *Revue des Deux Mondes,*[54] in 1845 produced a French translation of all her plays, saluting the cloister of Gandersheim as "one of the most glorious cradles of the art of Lope de Vega, Calderon, and Corneille."[55] He insisted that the plays had been written for presentation,[56] something which even the German scholars doubted; and, going beyond Celtes and his friends, he proclaimed the young nun "not only a marvel of Saxony, but also of the whole of Europe — the purest and most brilliant poetical star in the night of the Middle Ages."[57] Magnin's work was followed in 1854 by a French translation, in verse, of all the legends by Vignon Rétif de la Bretonne, who thought that "Rosvith's poetry contained many passages which Ovid and Virgil, should they return to earth, would not disown if one should present them as theirs."[58] Father Migne, publisher of the *Patrologia,* was also a Frenchman.

Naturally, the German scholars did not want to be left behind in the appreciation of their great countrywoman. Gustav Freytag, the future novelist, published a dissertation about Hroswitha's poetry in 1839; and in 1850-53 Bendixen translated her plays into German. Meanwhile, in 1841, G. H. Pertz inserted in the *Monumenta Germaniae Historica* both the *Gesta Oddonis* and the *De Primordiis,* making the entirely unfounded state-

ment that the latter "passed into" (*transiit*) Eberhard's thirteenth-century *Reim-Chronicon,* and affirming without real authority that its manuscript was preserved during the Middle Ages at Gandersheim.[59] Finally in 1858 K. A. Barack published a critical edition of all the works, based chiefly on the Munich codex. There was, indeed, no other manuscript known up to that time, apart from a paper copy which was made from it for Tritheim, and which is now preserved in the Schönborn library at Pommersfeld.[60] Barrack's edition deserves praise; yet concerning the *De Primordiis* it perpetuates, and even aggravates, the errors of the *Monumenta.* "Leuckfeld," he wrote, "discovered a fifteenth-century copy of the epic, which from the beginning was separated from the St. Emmeram codex. The original manuscript, which for a long time was preserved in the Abbey of Gandersheim, was translated (*ubersetzt*) by Eberhard into German in the early part of the thirteenth century."[61]

(It should be noted here — although it is anticipating — that Karl Strecker in his *Hrotsvithae Opera,* Leipzig 1906, and second edition, Leipzig 1930, asserts as "a certainty" that the *De Primordiis* was never a part of the St. Emmeram codex, and that Bodo had "beyond a doubt" *the* Gandersheim copy before him. Made without any factual support, at that late date, what other purpose could this statement serve but that of establishing an independent tradition for the work? Indeed Manitius, in 1911, already states explicitly that Bodo's copy belonged to "another lineage" than the St. Emmeram codex; and further, he incorrectly adds that Leuckfeld's edition went back to this manuscript.)[62]

The manuscript which Celtes discovered was not written "in firm Gothic characters," as he stated in his dedicatory epistle, but in what is today called the late-Carolingian script. Celtes also remarked that it was done by "a woman's hand," suggesting perhaps Hroswitha herself. However, the style resembles a later period, the eleventh century rather than the tenth. Pertz devoted only a brief paragraph to the codex, reproducing seven lines in facsimile. Anton Ruland was the first to offer a more detailed description, including Celtes's additions.[63] The codex consists of 150 vellum leaves, in quarto form, 9½ inches tall and 6½ inches wide, and with twenty-four lines to a page. Celtes's edition was set up by the printer directly from the codex, which became badly smudged in the process. The title and the headings of the three sections are in Celtes's handwriting; moreover, he often added lines, left out others, or changed the wording. It was also Celtes who called the plays "comedies," although most of them are tragic enough; but the term, as may be seen in Dante's great work, had a different meaning in the Middle Ages.

Although Celtes was silent about the monastery where he had discovered the manuscript, this could have been none other than the St. Emmeram at Regensburg. His biographer, Engelbert Klüpfel, found a letter, written on January 30, 1494, which shows that he had borrowed

the codex sometime before that date. The document, which besides Celtes's own receipt hardly could have had any legal force, reads:

> I, Laurentius Aicher, Prior of the Benedictine monastery of St. Emmeram, and Erasmus Australis, monk in the same monastery, testify by the present letter that we, out of good will, lent for the use and convenience of the poet Conrad Celtes a book which contains, in meter and prose, the works of a certain nun (*editio cujusdam monialis*), and which he promised by his own written statement to return to us after he had used it; for this he presented as a guarantor Frederick Rosenritter, a citizen of Nuremberg. In corroboration of which I, the above-named Prior, affix the seal of the Priory to this document.[64]

With all their admiration for Hroswitha's ability and unusual learning, literary historians could not help being baffled by the salaciousness of her subjects, even though she had explained that it was "the nature of the work which compelled her to treat of them."[65] The legend of St. Pelagius, for instance, deals with abnormal passion at an uncomfortable length. The choice of subjects is strange enough, but it is in the detailed handling of the situations especially that Hroswitha displays a surprising knowledge of the world. Some writers have suggested that she must have lived a life of her own before she joined the convent. Johannes Scherr in his *Geschichte Deutscher Cultur und Sitte,* 1852, thought that "although by the time of her writing she must have been more of a settled matron than a hot-blooded young maid, the conflict between antique sensuality and Christian spirituality, which necessarily had to arise in a nun of classic culture, was not yet overcome."[66] Others have even wondered how these plays could have been read aloud or performed for the edification of young nuns. In summarizing the legend of St. Gongolph, one writer had to reproduce the story of the last miracle in Latin, for fear of offending by the translation.[67] The poet's admirers, however, explained that the sensibilities of the tenth century were more robust than ours; or they even found in her untranslatable passages a unique expression of her humor.[68] As for Scherr's reflections, they were indignantly rejected. "Whoever reads but a few pages of these poems and dramas enveloped in the noblest breath of maidenly innocence," Barack wrote, "will regard such suggestions as unfair and vicious."[69]

Hroswitha has thus taken her place of honor in German literature. Wilhelm Wattenbach in his *Deutschlands Geschichtsquellen im Mittelalter,* 1866, speaks of her "considerable talent" as the author of the two historical epics.[70] And J. L. Klein in his history of the Latin drama in the early Middle Ages, 1866, devoted well over a hundred pages to her.[71] Hroswitha's plays, he concluded, were symbolic expressions of Christian idealism, akin to the later church dramas.

Into this chorus of hosannas came the cold blast of Professor Aschbach's charges of forgery before the Academy of Science at Vienna.

Professor Aschbach's Charges of Forgery

"THE works of the Saxon nun Hroswitha," Professor Aschbach began his lecture, "are regarded as a unique phenomenon in the field of medieval literature. One admires these poetic productions chiefly because they originated in the midst of a barbaric period, have no provable root, and remained without fructifying influence upon the subsequent centuries. How such an isolated phenomenon was possible has been left unexplained: indeed, not even an attempt has been made to solve the problem which should have seriously occupied every critical historian of literature . . . No thought has been harbored, however remotely, that one is not dealing here with a genuine work of the tenth century. Any doubt as to authenticity — if it arose at all — was immediately put down by pointing to the still extant ancient codex, the script of which spoke for the Ottonian age. Moreover, a further guarantee of the authorship by the Saxon nun was found in the name of the crowned poet Conrad Celtes and in the members of the learned society of the Rhine which first published the work; and in modern times a procession of scholars have placed themselves in front of the works of Hroswitha, protecting and shielding them like a closely linked phalanx, so that an attack on their genuineness might be considered a highly audacious enterprise."[72]

Nevertheless, the Vienna professor undertook the task. First of all he insisted that the Latin of Hroswitha's works, in contrast to "the awkward and barbarous language" of the tenth century, was "fairly correct and adroit, such as one finds in the best writers of the fifteenth century."[73] Her versification too was essentially different from that of her contemporaries, as Jacob Grimm, the greatest authority on the subject, had already noted. Whereas other poets of the tenth century used rhymed hexameter only in parts of their poems, Hroswitha wrote entire works in that meter. "How differently the distichs of the twelfth century sound," Aschbach quoted Grimm, "from the leonine verses of Hroswitha in the tenth."[74]

In many writings of the Carolingian age one may find traces of classical learning; these, however, seldom extend beyond Virgil, Horace, Lucan, and Statius. The works of Hroswitha, on the other hand, show a thorough acquaintance not only with these poets but also with Plautus, who may not have been known at all in the tenth century but who was certainly a favorite author of the humanists.[75] One may also note the numerous Greek expressions, and even Greek constructions, in Hroswitha's works, indicating a knowledge of both the language and the grammar — and this before the time when, through the marriage of the Greek princess Theophania to the Emperor Otto II, Greek culture made itself felt in Germany.[76]

How could a young nun accumulate such learning in an isolated

The Hermit Abraham (also Disguised as a Knight) with his Niece, Mary
Woodcut Attributed to Wolff Traut, Reduced

convent? As if anticipating the question, the preface to the legends explains it. Naturally there were books in the abbey, and Hroswitha — as has already been quoted[77] — tried to complete her compositions with passages collected from them. Again, in the note placed between the legends and plays she emphasized that she had taken "all the material" of her book, with the exception of the *Pelagius,* "from ancient works by authors of reputation."[78] However, she made matters still clearer:

> I was instructed first by our most learned and gentle mistress Rikkarda and other mothers, who taught me with zeal; and later I owed much to the kind favor and graciousness of a royal personage, Gerberga, under whose abbatial rule I am now living. She, though younger than I, was, as might be expected of the niece of an Emperor, far older in learning; and taught me various authors in whom she had been first instructed by the wisest men.
>
> Although prosody may seem arduous and difficult for a fragile woman to master, I, with the sole assistance of the merciful grace of Heaven (which I have trusted rather than my own strength), have attempted to sing in dactyls.[79]

In the letter directed to her patrons, Hroswitha offers further information about the circumstances of her authorship. These three men, "who have been nurtured in the most profound philosophical studies and have attained knowledge in perfection," warmly approved the works of "a lowly little woman."[80] Formerly she was afraid to show her works to anyone except her intimate companions; even now she is torn by the conflicting emotions of joy and fear:

> I know that it is equally wrong to deny a divine gift or to pretend falsely that we have received it. So I will admit that through the grace of the Creator I have acquired some knowledge of the arts; for He has given me the ability to learn — I am a teachable creature — yet, left to myself, I should know nothing. I also acknowledge that He has given me a perspicacious mind, but one that is plunged in the torpor of its native laziness when deprived of the care of masters. Therefore, that the gift of God might not be made void by my negligence, I took pains, whenever I was able to pick them up, to weave some threads and scraps torn from the old mantle of philosophy into the stuff of my own book, in the hope that the baseness of my ignorance might be lifted through the introduction of nobler material, and that the supreme dispenser of genius might be the more honored, since it is generally believed that a woman's intelligence is slower.[81]

There is no end to her protestations. In the preface to the *Gesta Oddonis,* addressed to Gerberga, she again pleads ignorance:

> I also fear I shall be accused of temerity in presuming to describe in my humble, rustic way matters which ought to be set forth eloquently with all the ceremony of great learning. Yet, if my work is examined by those who know how to weigh things fairly, I shall the more easily be pardoned on account of my frail sex and inferior knowledge, especially as I did not undertake this work of my own will but at your command.[82]

Professor Aschbach found in these prefaces "a language too choice for the period, and a level of culture which hardly occurs even in the

works of the most learned men of the time." The letter to the patrons, particularly, appeared to him "imbued with a spirit which is more suitable for a dedicatory epistle of the fifteenth century than for one of the Ottonian age."[83]

Above all, Celtes's own dedicatory epistle was so designed as to give the semblance of genuineness to Hroswitha's works. Piously he apologized for certain of her barbarisms and archaisms, obligingly pointing out her use of *sois* for *sibi, tis* for *tibi, mis* for *mihi* (which occur in the works of Ennius and Plautus also[84]). Then with his references to other great women, particularly to great German women, he wanted to stave off the objection that a young nun could not have written such works. Finally, he did not even wish to conceal his purpose — to show the Italians how high German culture stood already in the tenth century.

Professor Aschbach was also taken aback by the contents of the poems and plays. Granted that their purpose was moral and that they extolled the triumph of virtue, their reading would have been "harmful and dangerous" for young people. True, Hroswitha's works are based on older narratives; these, however, were written by men, not women. And certainly there never was another instance of a young nun choosing such "repellent stuff" for her material.[85] On the other hand, "it was the Italian humanists — and following their example, the Germans — who excused and defended their lewd and offensive compositions because of their moral tendencies and the nature of true poesy, which portrays life as it really is."[86] Far from finding the spirit of Hroswitha's works naive, simple, and feminine, the Viennese scholar seemed to recognize in them "the freedom of a highly educated and masculine mind."[87]

Considering the unequal style and value of the different works, Professor Ashbach was convinced that they were written by several members of the *Sodalitas Rhenana;* and he believed that he had also found certain passages in their letters to prove his theory.[88] Celtes's correspondence, ranging from 1491 to 1505, has been preserved in a volume in the Imperial Library at Vienna;[89] however, four leaves, covering the years 1492 and 1493, were cut out from this codex, and Professor Aschbach maintained that these were destroyed on purpose to eradicate the evidences of the forgery.[90] "Not a few letters in the collection contain dark and most curious passages; they give only hidden allusions to something, the meaning of which the correspondents wanted to withhold from profane eyes."[91] Professor Aschbach even thought that the authorship of the various pieces could be established. He felt certain that Celtes, who was the chief instigator and who lent an editorial hand to the whole undertaking, was responsible for the prefaces and the arguments of the legends; and that probably he wrote the *Passion of St. Gongolf, Abraham,* and *Paphnutius,* and perhaps also *Sapientia.* The knowledge of mathematics, astronomy, and scholastic and Neo-Platonic philosophy displayed in

these plays, as well as the echoes of Seneca, Terence, and Plautus, with whom Celtes was greatly occupied, all point to his authorship.[92] The three other comedies Aschbach ascribed to Johann Reuchlin, who was interested in giving dramatic performances in the schools and who also published a number of plays of his own in verse.[93] For the rest of the legends he suggested Hartmann von Eptingen, Johann Tunsel von Silberberg, Jodocus Sturlin, Theodor Ulsenius, and Janus Tolophus, all members of the *Sodalitas Rhenana.*

The Munich codex, Professor Aschbach maintained, was made at Celtes's direction by someone trained in imitating early script. There must have existed in the library of St. Emmeram, he thought, an old Hroswitha manuscript, containing some notices about the nun and her cloister — a simple *Legendenbuch,* such as Celtes used in writing his poetic legend *Vita S. Sebaldi.*[94] This, however, was destroyed, and the new forged codex substituted in its place. The fraud was perpetrated by the Prior Laurentius Aicher and the librarian Erasmus Australis, who, like Janus Tolophus, a Canon in their city, were intimate friends of Celtes. The receipt of January 27, 1494, which the biographer Klüpfel found in the monastery, was made out to cloak the deception.[95] Once the forgery was on the brink of discovery. On a visit to the monastic libraries to collect material for his *History of the Hapsburgs,* Ladislaus Suntheim, chaplain of the Emperor Maximilian I, had seen the original, primitive Hroswitha manuscript. Upon the substitution of the new codex and the appearance of the printed volume of 1501, he threatened to inform the Emperor. However, common friends prevailed upon him to give up his intention.[96] At least, this is how Professor Aschbach interpreted a letter written to Celtes by Matthäus Pappenheim in September 1503.[97]

Apart from all this internal evidence, the works of Hroswitha appeared to Aschbach to be spurious because of the character of Conrad Celtes — a writer who had been found guilty of several similar forgeries. A few years after the publication of Hroswitha's works, Celtes "discovered" another "old codex" in the Frankish monastery of Ebrach, also "in the Hercynian forest," containing an epic about the deeds of Frederick Barbarossa, written in hexameters in the manner of Lucan. This great poem, *De Gestis Friderici Primi Augusti Libri X,* he ascribed to one Guntherus Ligurinus, a contemporary of the Emperor, and had it published under the editorial care of Georg Peutinger in 1507 at Augsburg. Again his friends — the members of the *Sodalitas Rhenana* — acclaimed the work as another testimony of German literary genius. Lectures were given about it in various German universities, extolling its beauties and expounding its singularities, not only by Celtes but by such other famous humanists as Hieronymus Baldung of Freiburg and Jacob Locher of Ingolstadt. For generations the *De Gestis Friderici* — or, as it is more generally known, the *Ligurinus* — was regarded as a masterpiece of the early Middle Ages.

The first doubts about its authenticity were raised by Senckenberg in 1737, and it was definitely pronounced a forgery by Jacob Grimm in 1843.[98]

However, Celtes did not restrict his activities as a discoverer of masterpieces to German literature; he attemped similar mystifications in the field of the classics also. As the author of a *Liber Amorum,* in which he successfully imitated Ovid, he conceived the idea of publishing some of the lost works of the Roman poet. So in 1504 he found in a Suabian monastery near Ulm a manuscript of the six later books of Ovid's *Fasti.*[99] Immediately he wrote to Aldus Manutius, the great scholar-printer of Venice, offering him the right of publication. As a specimen of the newly discovered poems, he sent along two lines of verse. Aldus examined these and then asked Celtes "to make sure that he really had the last books of the *Fasti,*" which he was "very eager to see," as he "could not bring himself to believe that they exist." "I have no confidence," Aldus repeated, "in the lines which you sent me in July; therefore I ask you to send me others, if you have them."[100] Celtes evidently understood, for he dropped the subject. There is no more mention of a new Ovidian codex in his correspondence.[101]

Ovid was not his only classical protégé, either. Aschbach did not raise the question of the mysterious "Greek books written in the time of the Druids" — that is, of ancient Germans — which Celtes had also reported to Aldus, and about whose titles Aldus had later vainly inquired.[102] The Vienna scholar turned, instead, to the *Cosmographia* of Lucius Apuleius, printed in 1497,[103] in the preface of which Celtes promised to publish the author's *De Platonica Majestate et Sublimitate* — although there is no such work among Apuleius's writings. Only fragments of a *De Habitudine, Doctrina et Nativitate Platonis* exist, and it seems that Celtes's intention was to compose the work from these, but eventually he gave up the project.[104]

"Conrad Celtes lived at a time," Aschbach concluded his study, "when in Germany and France as well as in Italy a veritable chase after old manuscripts was the order of the day, and the search was not only for codices of classical literature but also for those of the early Middle Ages. To be the first to publish old writings not only was considered most meritorious, but also gave one a great reputation. Talented scholars who had no such manuscripts not infrequently fabricated pieces which they passed off as the works of old scribes, and through their publication attained a prestige which they could hardly have acquired by their own works under their own names. A talented poet like Celtes, who had received the laurel of Apollo from imperial hands, was unable to have his own poetry printed under his own name for a long time . . . whereas the works which he forged — those of Roswitha and Ligurinus — were widely distributed, and often reprinted even in the nineteenth century.

Celtes's significance as a poet and his merit in spreading humanism in Germany would nearly have fallen into oblivion, had not the alleged works of Roswitha and Ligurinus renewed the memory of the first poet laureate, who found and preserved for us such jewels of the Middle Ages."[105]

Expert Opinion about the Munich Codex

THE effect of Aschbach's accusation was explosive. "Seldom had a hypothesis on a scholarly subject reached so wide a circle in such a short time as did the assertion that Hroswitha's works were the fabrication of a humanistic society of the fifteenth century. German, French, and English magazines and daily papers devoted their literary columns to the piquant news, discussing it pro and con . . ."[106] Most of the German press attacked the sixty-six-year-old Viennese scholar as a frivolous scandalmonger; the French were sarcastic about the admirers of Hroswitha, including their own countrymen; and the English attempted to be impartial.

One of the most serious answers came from Professor Georg Waitz of the University of Göttingen — an eminent authority on early German constitutional history — in the August 7, 1867, issue of the *Gottingische Gelehrte Anzeigen*.[107] Concerning Aschbach's allegation that the Latin of the tenth century was "awkward and barbarous," Waitz thought that "no one would have such an opinion of Widukind";[108] and he too quoted Jacob Grimm, but to the effect that Hroswitha's works shared with Ekkehart's *Waltharius* many favorite expressions of the tenth century. Aschbach particularly suspected a passage in a letter by Jodocus de Smalkaldia, written in August 1504,[109] in which the writer was supposed to have expressed to Celtes his great pleasure "at finding his poem about Agnes included (*aufgenommen*) among Hroswitha's works."[110] But did Jodocus really write this? The interpretation of this sentence is extremely important, for if Aschbach's translation is correct, this alone would prove that Hroswitha's works are forgeries. "Believe me," the letter reads, "this Rosvita volume refreshes and delights me more than I can tell, and for the particular reason that my singularly beloved betrothed Agnes — — among its poems."[111] The space should be filled in with the English equivalent for *meminit*. Professor Waitz maintained that no one could read the passage otherwise than as meaning that Jodocus was glad to see that Agnes, "who may have been either St. Agnes or any woman of that name," was "mentioned" (*erwahnt*) in the manuscript.[112] But, again, was it as simple as that? The legend of St. Agnes, with its 459 lines of hexameter, is among the longest of Hroswitha's works; St. Agnes is surely more than just "mentioned" in the volume.[113]

Aschbach also quoted some ambiguous passages from the letters of Theodoric Ulsenius, another supposed partner in the forgery, which speak mysteriously of a *Barbara Cymbrica* — the expression which Celtes later used in his dedication to Duke Frederick. But the same lines meant something entirely different to Professor Waitz. In a letter of 1492 Aschbach read: "Just like your Cymbric Barbara, who is constantly obliged to mingle with old wives' tales."[114] Waitz translated it as "Your Cymbric Barbara should not be forced to remain among old wives' tales," that is, "she should step before the public."[115] In August 1494 Ulsenius wrote, "I do not doubt that your Cymbric Barbara will duly bring forth at some time many such offspring (or rather, abortions); Nemesis is her mother, and you act (if I am right) as a father, not slow to avenge injuries, nor stupid either."[116] Professor Waitz acknowledged that this was a reference to "some act of revenge, which Celtes wanted to accomplish through his Cymbric Barbara"; but he believed that it meant a certain part of Celtes's dedicatory epistle, and he further insisted that the word *pater* meant Celtes as editor and not as author of Hroswitha's works.[117]

Perhaps the darkest riddle of all was presented by Ulsenius's letter of September 18, 1494. In one sentence, according to Aschbach, the writer "complained about the hard labor which the assigned Cymbric poem cost him, at the same time announcing its completion."[118] Waitz, however, argued that this was merely an allusion to some words which Celtes had scribbled "on the back of a letter instead of in the letter itself," and that it probably referred to an epigram which Ulsenius was to write for the Hroswitha volume[119] — although actually he did not contribute any laudatory verse to it. The passage is certainly worth pondering. One's first instinct is to translate *nimis grave pondus litterarum tuarum dorso imposuisti* as "you have placed too much of the burden of your literary labors on my back." Of course, Waitz's version of the last part may also be correct; but if so, what should be done with the first part? Further, would Ulsenius have used the word at all? *Dorsum* means the back of a man or animal, the ridge of a hill, or the spine of a book; it very seldom applies to the other side of a flat surface.[120] Aschbach quoted two more letters by Ulsenius, one of July and the other of November 1496, as "both showing that by that time Celtes had the completed Cymbrica Barbara in his hands."[121] When Ulsenius speaks of Barbara's "wedding" (*Barbarae nuptiis*) and "divorce" (*Cimbricum divortium*) he is supposed to have in mind the acceptance or rejection of certain contributions for the Hroswitha volume. [122]

The idea that the old Hroswitha manuscript — the original *Legendenbuch* — was destroyed appeared to Professor Waitz as "marvelous," but without any foundation, for Matthäus Pappenheim's letter of October 1503, which supposedly proves Ladislaus Suntheim's intention of disclosing the fraud to the Emperor, does not even mention Hros-

witha's name.[123] However, Professor Waitz was especially indignant that Aschbach should question the authenticity of the Munich codex. "I have never seen the manuscript," he wrote, "but I consider it entirely unthinkable that such a falsification was possible; that anyone in the fifteenth century could so imitate the script, ink, and parchment of the eleventh century as to mislead us today."[124] Ironically enough, his article was still on the press when, on August 3rd, Professor Halm, director of the Munich State Library, wrote the following letter to Professor Aschbach:

> As proof that the Codex was written at a later period than the general character of the writing would indicate, I may mention:
>
> 1. the peculiarly angular script which, although it affects archaism, I have never seen before, at least not in this form;
> 2. the many examples of the strongly marked unsteadiness of the hand, which is understandable in an imitation of alien writing, but not when a scribe is writing fluently in his accustomed style;
> 3. the fateful occurrence of the letter *v* in the middle of a word (*v* instead of *u* at the end is not suspicious);
> 4. the painted edge of the Codex;
> 5. the complete correctness of the script, while manuscripts of the eleventh century usually swarm with small mistakes of all kinds;
> 6. the occurrence of another script in the Codex, which shows a decidedly different and later character, whereupon the apparently older hand begins again. This questionable hand leads one to the conclusion that this scribe was not very skillful in imitating archaic writing.
>
> A meticulous examination should be made of those places where the scribe erred and Celtes himself has substituted the correct version. These are probably the places where the scribe misunderstood his copy or read it wrongly. A close scrutiny of these may well lead to important conclusions.[125]

The existence of this letter was still unknown when the London weekly *The Chronicle* published a lengthy article about the controversy. Even so, the anonymous writer took the side of the Viennese scholar. "As regards his proof," he summed up the problem, "we must admit the verdict to be founded only on circumstantial evidence. But in their connection the facts become so convincing that a jury could hardly fail to find the same verdict."[126] Meanwhile Professor Aschbach prepared his study for publication in book form, adding three new chapters — on the Munich codex, the legend of St. Pelagius, and the panegyric on Otto — in which he tried to answer his critics.[127] He included Professor Halm's statement, although the latter had by then changed his mind "in an astonishing way."[128]

(The second and concluding part of this study will be published in the April issue.)

Notes

1. Gandersheim is a small town on the river Ganda, 48 miles southwest of the city of Braunschweig. The Benedictine abbey was founded in 852 at Brunshausen, a mile or two away, and was transferred four years later to Gandersheim because the original quarters had proved too small. For over two hundred years the Bishop of Hildesheim, to whose diocese it belonged, and the Archbishop of Mainz had a bitter rivalry over its supervision, until in 1206, during the rule of the Abbess Mathilda, Pope Innocent III brought it under the direct authority of the Papacy. The abbess, who was very often of royal blood, had a vote in the Imperial Diet and could summon to her court even the Elector of Hanover and the King of Prussia. In 1568 the Lutherans seized the convent, but under a Protestant abbess it continued until 1803. In 1597 fire destroyed a large part of the building, which was later restored in Renaissance style. In recent years it has been occupied by government offices. A voluminous history of the abbey was compiled by Johann Georg Leuckfeld in his *Antiquitates Gandersheimenses,* Wolffenbüttel 1709, which has a chapter (pp. 271–76) on Hroswitha, with a full-page engraving of her imaginary portrait. The rivalry of the Bishop of Hildesheim and the Archbishop of Mainz is described in detail by H. A. Lüntzel in *Geschichte der Diöcese und Stadt Hildesheim,* 2 vols., Hildesheim 1858.

2. Paul von Winterfeld, *Hrotsvithae Opera,* Berlin 1902, p. 106. Considering the extreme rarity of the first edition, references to Hroswitha's works will be given to Winterfeld's edition.

3. Wilhelm Cloetta in his *Beiträge zur Litteraturgeschichte des Mittelalters und der Renaissance,* vol. i, p. 54, passes over Hroswitha's plays, because "they form an isolated exception," and he treats only of "such poems as may be called medieval tragedies and comedies in a stricter sense." Similarly, Wilhelm Creizenach in his *Geschichte des Neueren Dramas,* vol. i, p. 20, writes: "For us, who are concerned with a survey of the main streams of the dramatic literature of the Middle Ages, a closer discussion of Hroswitha's comedies would be unnecessary. They have survived only in one manuscript; no medieval writer mentions them with as much as a syllable; and one cannot assume that they became known through stage performances."

4. The name is also spelled *Celtis* and *Zeltes.* It is the Latin version of the writer's German name *Pickel,* which means "Meissel," or in English "chisel." Born in 1459 at Wipfeld on the Main, Celtes studied at Heidelberg and later taught at various universities. His first book, *Ars Versificandi,* published in 1486, was such a success that in the following year he was crowned poet laureate by the Emperor Frederick III. Meanwhile Celtes spent a half year in Italy, mainly in Rome, Florence, and Venice, and became acquainted with a number of Italian humanists, with Ficino, Beroaldo, Aldo Manutio, and Guarino among them. Upon his return to Germany, he lived the life of a wandering scholar, trying to establish learned societies on the model of the Italian academies. The first of these was the *Sodalitas Rhenana* — also called *Sodalitas Celtica* after his name — which was formed at Mainz in 1491 under the presidency of Johann Dalberg, Bishop of Worms. In 1497 Celtes was appointed professor of poetry and rhetoric in Vienna, and in 1502 he was made head of the new *Collegium Poetarum et Mathematicorum.* In that year appeared at Nuremberg his book of poems, *Amores,* in four parts. Its four heroines (Haslina Sarmata, Elsula Norica, Ursula Galla, and Barbara Cimbrica) symbolize East, South, West, and North in the poet's long wanderings. He died in Vienna in 1508. His *Odes* were posthumously printed in 1513 at Strassburg.

5. Winterfeld, *op. cit.,* p. 2.

6. *Ibid.,* p. 106. As Wilhelm Gundlach writes in his *Hroswitha's Otto-Lied,* Innsbruck 1894, p. 224, the old-high-German word *hrôd* means "fame" and *swinde,* in old-Saxon form *swith,* means "strong."

7. The lecture was delivered before the Academy's section of philosophy and history on May 8, 1867, and appeared in the *Sitzungsberichte,* vol. 56, pp. 1–62. It was reprinted, with additional chapters, as *Roswitha und Conrad Celtes,* Vienna 1868. References will be given here to the reprint.

8. It is catalogued as "Cod. Lat. 14,485."

9. Letter to Professor Aschbach, dated August 3, 1867. Aschbach, *op. cit.*, pp. 77-78.

10. From the versified lampoon by Hermann Kurz (reprinted in "Hrotsvit von Gandersheim" by Karl Strecker in *Neue Jahrbücher für das Klassische Altertum, Geschichte und Deutsche Literatur,* Leipzig 1903, p. 645. The first stanza may be quoted here:

Roswitha, Nonne zu Gandersheim,
Die war ein grosses Genie:
Sie blühte im zehnten Jahrhundert,
Und im fünfzehnten dichtete sie...

11. *Op. cit.*, p. 632.

12. Rudolf Köpke, *Hrotsuit von Gandersheim,* Berlin 1869, pp. 253–59. Lüntzel, *op. cit.*, vol. i, pp. 63–68, 317–21, 377–78, vol. ii, pp. 146–53.

13. As Siegfried Hirsch and Georg Waitz in the *Kritische Prüfung der Echtheit und des historischen Werthes des Chronicon Corbejense,* Berlin 1839, and Paul Wigand in his *Die Corveyschen Geschichtsquellen,* Leipzig 1841, showed, they were produced by Franz C. Paullini (1643–1711) and Johann L. Falcke (1699–1756).

14. As he wrote in 1506 to Johann Bracht: "I am that Trithemius, the former abbot of Sponheim, whom learned and ignorant alike look upon as the oracle of Apollo, whom the lips of everyone praise, who is the head and pillar of the congregation of Bursfeld. Kings, princes, and eminences of the church regard me as a great man; intrigued by the fame of my name, they are desirous to see me, talk to me, have me interested in their affairs."

15. Karl Wolff, "Johannes Trithemius und die älteste Geschichte des Klosters Hirsau" in *Württembergische Jahrbücher,* Stuttgart 1865, pp. 229–290. The passage from Tritheim's letter to Bracht (note 14) is quoted by Wolff, *op. cit.*, p. 229.

16. *Ibid.*, pp. 278–79.

17. Ireland's Shakespeare forgeries, some of which are preserved in this Library, were described in the November 1934 issue of More Books, pp. 333–50.

18. Two fairly good books on the subject are *Literary Forgeries* by J. A. Farrer, London 1907, and *Les Grandes Mystifications Littéraires* by Augustin Thierry, 2 vols., Paris 1911–13. There is a discussion of various medieval forgeries in Wilhelm Wattenbach's *Deutschlands Geschichtsquellen im Mittelalter,* Berlin 1886, vol. ii, pp. 468–77. However, many of the cases have a literature of their own. The fabrication of "first editions" of some fifty works by Tennyson, the Brownings, Thackeray, Swinburne, Stevenson, etc., committed by the well-known English book collector Thomas James Wise, one-time president of the British Bibliographical Society, belongs in a different category. The contents of these books were genuine.

19. Panzer, *Annales Typographici,* vol. vii, pp. 439–40 and vol. xi, p. 468. Brunet, *Manuel du Libraire,* vol. iii, col. 356. *Fairfax Murray Catalogue of Early German Books,* vol. i., pp. 367–74. Karl Schottenloher, *Die Entwickelung der Buchdruckerkunst in Franken,* pp. 31, 58–59. Höltzel printed also Celtes's *Ludus Dianae,* 1501, and *Amores,* 1502. It has been suggested that the letters A P may signify "Aede Pirckheimeriana" (or "Aedibus Pirckheimerianis"), the house of Pirckheimer, where Celtes stayed, but this is unlikely; in the dedicatory epistle the word *Aede* is spelt *Ede.*

20. Winterfeld, *op. cit.*, p. 2. 21. *Ibid.* 22. *Ibid.*, p. 105. 23. *Ibid.*, p. 106.

24. *Ibid.*

25. *Ibid.*, p. 157. "Humanum est peccare, diabolicum est in peccatis durare." Winterfeld calls attention to similar sentences in Cicero and St. Jerome; however, as Anton E. Schönbach pointed out in the *Allgemeines Literaturblatt* for April 1, 1903, the sentence occurs verbatim in the Pseudo-Augustinian *De Visitatione Infirmorum,* book ii, ch. 5., as also in the Latin translation of Joannes Chrisostomos's fifth letter *Ad Theodorum Lapsum.*

26. *Ibid.*, p. 201. 27. *Ibid.*, p. 202. The archbishop was an illegitimate son of Otto the Great; hence he was a first cousin to Gerberga.

28. Karl Young's statement — *The Drama of the Medieval Church,* vol. i, p. 2 — that "the single complete manuscript of Hrosvitha's writings" includes "...a history of her own monastery" is erroneous.

29. *Op. cit.*, pp. 409–26. P. 276: "After many inquiries I found a copy (*eine Copey*) at a learned friend's, which Her Highness Henrietta Christina, Princess of Braunschweig and Lüneburg, the present Abbess, purchased for the monastery, and then graciously allowed

me to copy and print." Leuckfeld does not give the name of his friend — Dr. Conrad B. Behrens —who had discovered the manuscript in 1706.

30. Leuckfeld, *op. cit.*, pp. 159–199. The monastery is at about a mile's distance from Gandersheim, on the road to Brunshausen. According to Leuckfeld's uncertain etymology, the name may have been derived from the German *clauscl* (clause or condition), by which the monks lived; or from *claustrum*, the Latin word for cloister. Bodo's real name was Boden. He was a cultured man, something of a humanist.

31. The full title of the chronicle is *Syntagma de Ecclesia Gandcsiana;* it starts with the times of Liudolf and ends with the death of Abbot Konrad in 1541.

32. "Opusculum illud illustrissimae sanctimonialis feminae Hroswithae in quo ecclesiae memoratae fundationem heroico canit poemate, fateor, me et accendit, et ad rem propemodum compulit. Hoc namque post sexcentos annos latenter in aliquorum notitiam deductum — et se monialem poetis ipsa non uno in loco appellat." Literally: "This little work of the illustrious nun Hroswitha, in which she sings in heroic verse of the foundation of the church, I admit, excited me and, so to speak, drove me to the subject. For after six hundred years it came mysteriously to the knowledge of some people — and the poetess does not call herself a nun in any passage."

33. Leuckfeld, *op. cit.*, p. 276.

34. Campbell Dodgson, *Catalogue of Early German and Flemish Woodcuts . . . in the British Museum*, London 1903, vol. I, pp. 261–62. "The attribution of these two cuts to Dürer, accepted by Heller, Retberg (who mentions only the second), Burckhardt, and several recent writers, was rejected by Thausing and Passavant. They have not yet been definitely classed as works of Dürer in any authoritative catalogue." Also: Richard Muther, *Die Dcutsche Bücherillustration . . .*," Munich 1884, no. 458; Hans Tietze, *Dcr Junge Dürer*, Augsburg 1928, p. 91; *Fairfax Murray Catalogue*, vol. i., pp. 370–71.

35. June 1942 issue of More Books, pp. 247–53.

36. Campbell Dodgson, *op. cit.*, vol. i, p. 504. "There is no positive proof that he designed them, but they have certain features in common with certified works of Traut's maturity which encourage me in thinking that they are productions of his youth."

37. In his inaugural address at the University of Ingolstadt, in 1492, Celtes said that the Italian humanists despised the Germans and called them "barbarians."

38. It was reprinted only in *Hroswithae Opcra*, edited by H. L. Schurzfleisch, Wittenberg 1707 and 1717; in the *Patrologia*, vol. cxxxvii, cols. 967–70; and in *Die Briefwechscl dcs Konrad Celtis*, Munich 1934, pp. 461–67.

39. *Hcrcynia silva*, "the Hercynian Forest" described by Caesar, Tacitus, and other Roman writers. A large region, extending from the Black Forest to the Harz Mountains.

40. Anna, the wife of a certain Nicodemus, died at the age of twenty-two. Celtes wrote the epitaph for her tombstone in the cemetery of St. Sebald at Nuremberg. Agnula was probably the sister of the poet Jacob Canter, a friend of Celtes. (*Briefwechsel*, p. 465.) Aschbach, curiously, takes them for one woman "die Friesin Anna oder Agnula . . .," *op. cit.*, p. 12.

41. Charitas Pirckheimer (1466–1532) was a nun in the convent of St. Clara at Nuremberg. She was a great admirer of Celtes, with whom she corresponded in Latin, until her superiors, who distrusted Celtes, forbade her to write to him in anything but German. Many of her letters are preserved in the volume of Celtes's correspondence in the Vienna Library. She made a translation of Plutarch and also prepared an edition of Fulgentius. *Briefwcchscl*, pp. 475 *et scq.* Also Aschbach, *op. cit.*, pp. 7–8.

42. Joseph Aschbach, "Die früheren Wanderjahre des Conrad Celtes und die Anfänge der von ihm errichteten gelehrten Sodalitäten" in *Sitzungsberichte der . . . kaiserlichcn Academie der Wissenschaften*, Vienna 1869, pp. 114–25.

43. Also printed in Leuckfeld's *Antiquitatcs*, pp. 353–408. 44. Köpke, *op., cit.*, p. 234.

45. Printed at Basel by Johann Amerbach (Hain *15,613; Stilwell T 410). See June 1936 issue of More Books, pp. 210–11.

46. Printed at Mainz by Peter von Friedburg (Hain *15,615; Stilwell T 392).

47. Köpke, *op. cit.*, pp. 13–19.

48. Reprinted in the *Patrologia*, vol. cxxxvii, cols. 941–66.

49. *Nöthiger Vorrath zur Geschichte der deutschen dramatischcn Dichtkunst*, Leipzig 1757, vol. i, pp. 4–10, vol. ii., pp. 6–39.

50. Éléazer Mauvillon, in the anonymously published *Lettres Françoises et Germaniques,* 1740. "Nommez moi un poète allemand, qui ait tiré de son propre fond un ouvrage de quelque reputation! Je vous en défie!"

51. In 1785 the *Paphnutius* was briefly analyzed in an article in the *Mercure;* and in 1788 the Benedictine Maugerard published a note on Hroswitha in the *Journal Encyclopédique.*

52. *Oeuvres de M. Villemain,* Paris 1855, vol. ii, p. 217. 53. *Ibid.,* pp. *217–21.*

54. November 15, 1839.

55. *Théatre de Hrotsvitha,* Paris 1845, p. vii. 56. *Ibid.,* pp. xli-xlii. 57. *Ibid.,* p. ix.

58. *Poésies Latines de Rosvith,* Paris 1855, p. 11.

59. *Monumenta Germaniae Historica,* Hanover 1841, vol. iv, p. 304. "Carmen de primordiis coenobii Gandersheimensis . . . per medium aevum in loco ipso servatum, in chronica Gandersheimensia, qualia saeculo xiii inuente ab Eberhardo in Theotiscam linguam versa legimus, transiit . . ." The *Reim-Chronicon* has nothing in common with Hroswitha's *De Primordiis.* Nor is this the only error in the passage. The phrase stating that the *De Primordiis* was "preserved during the Middle Ages at Gandersheim" has no more authority to rest upon than Leuckfeld's remark, *Antiquitates,* p. 276, that Heinrich Bodo "presumably" (*vermuthlich*) received the manuscript of the poem from the abbey of Gandersheim.

60. Barack, *op. cit.,* pp. xli–xlii.

61. *Ibid.,* pp. lvii–lviii. Leuckfeld merely stated that he had found "a copy"; he did not say that he had discovered "a fifteenth-century" copy (see note 29), that is, one made before the appearance of the 1501 edition.

62. Strecker, *op. cit.,* pp. v–vi. Manitius, *op. cit.,* vol. i., p. 632.

63. *Scrapeum,* No. 2, 1857, pp. 17–23.

64. E. Klüpfel, *De Vita et Scriptis Conrad Celtes Protucii,* 1827, vol. ii, p. 78.

65. Winterfeld, *op. cit.,* p. 106.

66. *Op. cit.,* p. 85.

67. Karl Strecker, *op. cit.,* p. 579. 68. *Ibid.* 69. Barack, *op. cit.,* p. viii.

70. Pp. 214–16. "While Widukind's clumsy language, which is by no means free of errors, gives us no favorable impression of the state of learning at Korvei, in the cloister of Gandersheim the nun Roswitha (originally Hrotsuit) surprises us by her classic culture and great command of the forms of expression . . ."

71. *Geschichte des aussereuropäischen Drama's* . . . Leipzig 1866, vol. iii, pp. 648–754.

72. Aschbach, *op. cit.,* pp. 1–2. 73. *Ibid.,* p. 24. 74. *Ibid.,* p. 25. Also Jacob Grimm, *Lateinische Gedichte in X und XI Jahrhunderte,* p. ix. 75. Aschbach, *op. cit.,* pp. 25–26. 76. *Ibid.,* p. 26.

77. See note 20.

78. Winterfeld, *op. cit.,* p. 105. 79. *Ibid.,* p. *2.* 80. *Ibid.,* p. 107. 81. *Ibid.,* p. 108. 82. *Ibid.,* p. 202.

83. Aschbach, *op. cit.,* pp. 14–15. 84. *Ibid.,* p. 25. Unfortunately, Aschbach does not say where.

85. *Ibid.,* pp. 27–28. 86. *Ibid.,* p. 28. 87. *Ibid.,* p. 24. 88. *Ibid.,* p. 29.

89. "Cod. 3,448." The copy was made before 1508. Some of the letters show corrections in Celtes's hand. The Imperial Library and the University Archives in Vienna also have other copy-books of Celtes's correspondence, while a number of letters (or their copies) are preserved in the Munich, Nuremberg, and other libraries. (*Briefwechsel,* pp. v–xi.)

90. *Ibid.,* p. 32. 91. *Ibid.,* pp. 32–33. 92. *Ibid.,* pp. 36–37. 93. *Ibid.,* pp. 37–38. 94. *Ibid.,* pp.3–4. 95. *Ibid.,* pp. 33–34, 46. 96. *Ibid.,* p. 46.

97. *Ibid.,* pp. 68–69. *Briefwechsel,* pp. 539–46. ". . . vobis dudum significare volui sc [sed?] tradidi oblivioni secretum illud, quod insignis pater Abbas Trittemius Sponhaim vobis bona insinuavit. Id gloriatur dominus Ladislaus presbyter occulte venditasse et per monachum quendam latenter abstulisse. Ea de causa ne praefatus Ladislaus vos praeveniat apud Regiam Maiestatem, volo vos habere avisatum."

98. *Ibid.,* pp. 47–48.

99. *Ibid.,* pp. 49–50. Also J. A. Fabricius, *Bibliotheca Latina,* Leipzig 1773, vol. i., p. 453. J. F. Gronovius informed Nicholaus Heinsius that he had seen at Nuremberg an old manuscript of Ovid, "which Celtes had copied with his own hand," and which contained

the last six books of the *Fasti.* He even quoted the first two lines of the seventh book. Heinsius, however, warned Gronovius that "Celtes must have been deceived by someone, an opinion which he later confirmed by an examination of the codex."

100. *Ibid.,* pp. 49–50. Also Renouard, *Annales de l'Imprimerie des Alde,* vol. iii., pp. 275–76, and *Briefwechsel,* pp. 568–69. "Illud rogo te, humanissime Celtis, ut librorum Graecorum quos apud druidas esse scribis, des ad me nomina; cures praeterea accuratissime, ut habeas ultimos illos Fastorum libros, quamquam ita sum videndi cupidus, ut adduci non possim, ut extare eos credam. Nam versiculis illis duobus de mense Julio non habeo fidem. Quare velim, si quos alios habes, ad me mittas."

101. This was probably the codex which is mentioned in Celtes's last will ("Ovidium in transformatione in pergameno . . ."). *Briefwechsel,* p. 608.

102. *Ibid.* See also Celtes's dedicatory epistle to Hroswitha's works as quoted above: "I was moved by sadness and by great sympathy for the labors of the ancient Germans, who wrote those manuscripts at great expense and effort when, seven hundred years ago, we learned, along with the Christian religion, the Roman letters (*before that time we wrote Greek*) . . ."

103. *British Museum Catalogue of XVth Century Books,* vol. iii, p. 811.

104. Aschbach, *op. cit.,* p. 51. 105. *Op. cit.,* 46–47.

106. Köpke, *op. cit.,* p. 253.

107. "Roswitha und Conrad Celtes," pp. 1261–70.

108. *Op. cit.,* p. 1264. Apparently Professor Waitz had not read Professor Wattenbach's remarks about Widukind's style. See note 62.

109. "Capto pridem signo tuae humanitatis et singularis erga me benevolentiae, de quo immensas refero grates . . ." the letter begins. Hans Rupprich, the editor of Celtes's correspondence, suggests — *op. cit.,* p. 564 — that since Hroswitha's works were printed in 1501, the real date of the letter may have been 1501 or 1502. Indeed, in spite of the word *pridem,* "long since," three years' delay — either in sending the book to Smalkaldia or in his thanking Celtes for it — would seem too long.

110. Aschbach, *op., cit.,* p. 40.

111. *Briefwechsel,* p. 565: "Crede mihi quod ultra quam dicere queo me recreat atque delectat hic Rosvitae codicellus et ob hanc praecipue causam, quod meae singularissimae delectaeque sponsae Agnetis in suis meminit carminibus."

112. *Op. cit.,* p. 1266.

113. It may even be argued that Jodocus, had he thought that the legend was Hroswitha's work, would have expressed his pleasure that *she* had "mentioned" Agnes in her songs, instead of crediting it to the volume of 1501 (*codicellus*). For if the poem were genuine, what else could the printed book have done but "mention" it?

The rest of the letter, unfortunately, does not throw much light upon the sentence. Jodocus wanted to write more, but the letter carrier did not wait as long as he had hoped. Nevertheless, he wished to assure Celtes of his friendship. "I commend, offer and give myself to your discretion," he fervently wrote, "I am and shall be yours, present or absent, present personally or absent in speech." *Op. cit.,* p. 565.

114. *Op. cit.,* p. 41; *Briefwechsel,* p. 91. "Dabo operam, ut aliquando, quod haberis, sim: tota tua Barbara Cymbrica inter aniles fabulas cogatur perpetuo recitare." Literally: "I shall take care to be some day what you are thought to be: your Cymbric Barbara shall be forced amidst old wives' tales perpetually to recite."

115. *Op. cit.,* p. 1266.

116. *Op. cit.,* p. 41; *Briefwechsel,* p. 131. "Credo ego nec dubito Cymbricam tuam Barbaram plurimam eiuscemodi prolem (verius abortivos) aliquando digne enixuram; Nemesi enim matre orta est, patrem te geris (si recte sentio) non omnino inertem ad ulciscendas iniurias, nec segnem prorsus aut stupidum."

117. *Op. cit.,* p. 1267.

118. *Op. cit.,* p. 42. "Nimis grave pondus litterarum tuarum dorso imposuisti, Cimbricam sc. sarcinam jam omnibus pensandam mallem in scheda ipsa inclusisse." Also *Briefwechsel,* pp. 209–10, which tentatively dates the letter as of 1496, and has a different punctuation.

119. *Op. cit.,* p. 1268.

120. The second half of the sentence also should be closely examined. As it stands,

its meaning seems to be "I should have preferred to include in the sheet *(mallem . . . inclusisse)* the Cymbric bundle, which is heavier than anything else." But later Aschbach read the last word as *inclusisses,* which considerably weakens his position; for in that case the writer expressed his regret that *Celtes* had not included something or other in the letter.

121. *Op. cit.,* p. 42. *Briefwechsel,* p. 203. "Habes nunc, quod toto corde petisti, habes, quo cum Cymbricam illam Barbaram diiudices, exquiras, cures . . . Experior in diem pollitam illam Barbaram quam rudem multo plus laedere amatorem ac extenuare . . ." In English: "You have now what you sought with your whole heart; so that you may judge, search out, and take charge of that Barbara . . . I shall try to hurt and reduce that polished Barbara much more than a crude lover." And, *ibid.,* p. 226: "Ego enim auctis rebus brevi Cimbricum divortium per cumulatissimam orgiam apud te celebrare intendo . . ." Literally: "Soon, after a few things have been added, I intend to celebrate with you the Cymbric divorce by a tremendous orgy . . ."

122. In the light of the last quotation, the "divorce" would better suit the actual publication of the volume.

123. *Op. cit.,* pp. 1268–69. 124. *Ibid.,* pp. 1262–63.

125. Aschbach, *op. cit.,* pp. 77–78.

126. Issue of November 9, 1867, p. 84.

127. *Roswitha und Conrad Celtes,* Vienna 1868, 113 pp. See note 7.

128. *Op. cit.,* p. 78.

Exhibitions in the Print Department

George W. Bellows: the Prize Ring and Other Sports

THE boxer has been the subject of Thomas Eakins and Dame Laura Knight in painting, of Robert Riggs in lithography, of Walker Hancock, Paul Landowski, Albert Bouquillion, Rudolph Bellino, and Mahonri V. Young in sculpture, but few have made it a major part of their art as has George W. Bellows.

In "The Prize Ring and Other Sports" by Bellows — the March exhibition in the Print Department — the visitor has the opportunity of studying further the artist's accomplishments, of adding to the knowledge of his work gained in the exhibitions of his lithographs and drawings held in December 1941 and November 1943. This third group of his graphic expression draws its inspiration for the most part from the "squared circle." Bellows's painting "Both Members of this Club" has recently been placed in the National Gallery at Washington, which is not permitted to acquire a work of art until twenty years have elapsed after the artist's death and thus time has passed its judgment. The present exhibition at the Library is timely, coming at a moment when the memory of Bellows has been so signally honored.

At the time when Bellows made his sport drawings and lithographs — not far removed from his triumphs on college basket-ball courts and the baseball field — fighting in New York was illegal and only members of a club were permitted to "put on" so-called exhibitions. Bellows's studio was in close proximity to the famous Sharkey Athletic Club, of which he was a member; and it was here that he was able to study the atmosphere of the ring, and the drama surrounding the adversaries and their attendants. The characteristic ringside crowds did not escape his notice, and his remarkable knowledge of anatomy, aided by a keen sense of vision, is evidenced in these moving records of action. He would return to his studio after witnessing a boxing match, armed with only a few rapid sketches, and while the picture was still fresh in his mind he developed his composition on paper and canvas.

Because Bellows was an athlete, it is only natural that he should draw or paint sport subjects with feeling and understanding. The same rich qualities are present as in his dramatic studies of the first World War. In these works, new to many of the visitors, can be found Bellows the humorist, the philosopher, the artist, and the craftsman. He keeps all aspects in perfect unison and, being an innovator, turns from one to the other with ease. It will be remembered that it was in the rôle of an experimental lithographer that he made critics and collectors aware that something new was emerging in the graphic arts, and that his efforts were greatly responsible for the present revival in this medium.

"The Stag at Sharkey's," "Dempsey Through the Ropes," "Dempsey and Firpo," and "A Knockout" are perhaps the high-lights of the fight subjects. The full story of these outstanding performances is given in the dynamic scene and in the emotional excitement surrounding the ringside. The muscular reflexes of the contestants emphasize Bellows's ability to build up, with anatomical precision, a moment in the ring when a single dramatic event can give the full story of the combat. He has the faculty of making us look into the im-

mediate future. No less exciting is the group in which the performance is arrested for a few seconds: "Between the Rounds," "Counted Out," "The White Hope," "Knockout," and "The Last Count." These lithographs in particular show the artist's unrelenting search for design, and reveal his study of "Dynamic Symmetry" as theorized by Jay Hambridge. In a number of examples one is reminded of the antique; in his striving for monumentality Bellows achieved an impressive solidity. The distribution of space in area cutting is one of his greatest decorative values, and his suggestion of color in black and white is remarkable.

In subjects where both the drawings and lithographs are shown — "The Preliminaries to the Big Bout," "Introducing the Champion," "Introducing Georges Carpentier," and "Introducing John L. Sullivan" — Bellows exhibits his great talents in encompassing tremendous compositions with widespread interest, yet at the same time holding one by the central figures in the ring. His ways of building up his compositions by the lightening and darkening of tones defeat any effort to describe the changes between the paper and the stone. Where states of the lithographs exist, the last proof is always the most desired, for the artist's aim seems in it the clearest. There is no detail in drawing, medium, or printing that escaped Bellows's notice, and much of the credit must go to Bolton Brown, whose guidance was invaluable during his development as a lithographer.

Perhaps the fine wash drawings of "Splinter Beach" and "Preliminaries to the Big Bout" are the most fascinating pieces in the whole exhibit. They are so full of life and activity that one's interest never wavers, and the handling of the medium is masterly in both. The lithograph has lost nothing in the repetition on stone. The romping and noise of these "kids" of East River reputation supply the atmosphere that only the shadow of the Brooklyn Bridge can create. "River Front" merits its place in this group.

Bellows, the humorist, appears in the drawings and prints of "Business Men's Class, Y. M. C. A.," "Indoor Athlete," and "Business Men's Bath." When in such a mood, he makes the characters themselves tell the story; and they are not far-fetched, imagined personalities either. Some might consider them caricatures, but this is caricature in the grand manner, boldly drawn with comic observation of attitude and feature. Enormous range and variety are found in "Pool," "Polo Player," "Tennis Tournament," "Tennis at Newport," and "Training Quarters," which round out the exhibition.

While recent developments in the art of lithography are still in the making, it is safe to say that, even though new ideas are bound to arise, George W. Bellows's name will take its place among the greatest American lithographers — as it has already taken it among the greatest American painters.

ARTHUR W. HEINTZELMAN

Junius and the Thief of Haarlem

To the Editor of More Books

Dear Sir:

With a thoughtfulness and courtesy not often accorded to one holding a different belief in bibliographical matters, Mr. Haraszti has offered me space in which to reply to his remarks (appearing in the January issue of More Books, pp. 23–26) concerning my paper "A note on Zedler's Coster Theory." Since it is entirely self-evident that I failed to make my point sufficiently clear to Mr. Haraszti (and to many others, I have no doubt), I welcome this opportunity.

The entire point of my paper, as I thought the title would suggest, was to analyze Zedler's theory in the light of his own explanations — not (primarily) to add further complications to the existing confusions relating to the "Coster" legend (or fact). Such facts and arguments as I have used may all, I believe, be found in Zedler's works, with but little recourse to other sources. Thus it was not so much with the Coster theory itself that I was concerned as with Zedler's account of it. I accepted Zedler's typographical deductions and I accepted Zedler's version of what his historical account (Junius) relates — and then showed (or sought to show) that these two contradicted each other.

Bearing this in mind, we may turn to Mr. Haraszti's objections. He refers to *my* interpretation and translation — but these are not mine at all, they are Zedler's As Mr. Haraszti points out, the Latin text may be subject to various interpretations. My concern was not with this but with what Zedler said it meant. There may be doubt as to the Latin — there is none with regard to the German translation which Zedler supplies. It reads:

> Nämlich gerade in der Nacht, in der die Geburt Christi gefeiert wird, und alle ohne Unterschied der heiligen Weihe beizuwohnen pflegen, nimmt er den ganzen Typenvorrat an sich, packt die Werkzeuge und das Geräte seines Herrn, die für die auszuübende Kunst geschaffen waren, zusammen und macht sich mit den gestohlenen Sachen aus dem Hause.

Zedler clearly believes the Latin to say that the thief took everything appertaining to the press — lock, stock, and barrel — a statement in direct conflict with Zedler's belief that the Harlem printer continued to use this equipment for thirty-odd years. It was *most* unfortunate that I quoted the Latin text and not Zedler's rendition of it; I should have said something like "Junius, according to Zedler's own translation, leaves us in no doubt etc." Incidentally Mr. Haraszti is wrong when he states in note 51 that I omitted the word *supellectilem*. It is there exactly as it appears in Zedler, though Mr. Haraszti overlooked it in his transcript (p. 23).

If I were to give my own translation of these words *choragium omne typorum involat*, it would be: "he seizes the entire equipment of types." Granting that *involare* can mean "to fly into" and *choragium* may designate "a place," I do not believe they hold these meanings in this instance. This may be argued both from the point of view of grammar and of context. When the verb *involare* means "to fly into," it normally — though not invariably — requires a preposition; when it occurs with a simple accusative object, I should think the preferable reading is "to seize." Again, for *choragium* I should prefer the mean-

ing in which it is used by Vitruvius and others, i. e. "mechanical equipment." Most significant for this interpretation, I think, is the presence of the adjective "omne." Using Mr. Haraszti's meanings, one would have to translate these words as: "he flies into the whole (every) place of types." Since it seems likely that, for practical purposes, Coster would have kept all his type in one place and because one does not normally fly into a *whole* room, the wording of the Latin, as in the English translation, seems awkward. In order to render this passage as "he flies into the room (place) of the types," Mr. Haraszti must assume that Junius forgot an important (though not vital) preposition and added an entirely superfluous "omne."

Mr. Haraszti further feels that to translate *involare* as "to steal" (I should prefer "to seize") and *convasare* as "to pack up" creates a contradiction and that one of these verbs is superfluous. Such a contradiction is not apparent to me nor could it have been to Pollard whose summary (it is not a translation) states that the thief had the occasion "to pack up and steal all the tools and appliances." Thus Pollard also believes Junius to say that *all* the equipment was stolen — and surely types are not the least important of the printer's tools. Finally, as for the wine flagons, one must note that Junius speaks of these not in relation to the story of the theft but earlier in regard to the new types of tin which, he states, superseded those of wood and lead. One is supposed to infer, I expect, that the remnants of his experiments with lead and tin were used to make pewter jugs.

As for the *Doctrinale* "jette en molle," this is a thorny question and perhaps I was a bit too arbitrary in what I said. For the contradictions in Zedler's book produced by Zedler's own statements, this *Doctrinale* is of very minor importance; it is of value chiefly as corroborating the date of Zell's "prefigurations." However, I suggested in my paper that this book gives good grounds for believing that printing in Mainz (or Strassburg) and in the Low Countries began about the same time.

I regret that I failed to make all these points as clear as I should have done in the first instance. I trust this will rectify my oversight — albeit somewhat late. I should like to congratulate Mr. Haraszti on his clear exposition of this "perdifficilis et perobscura quaestio" and the Boston Public Library on its acquisition of these valuable Donatus fragments.

Faithfully yours,

Curt F. Bühler

In the first part of his letter Mr. Bühler makes it clear that in his article he was merely interpreting Zedler's version of Junius's words *choragium omne typorum involat* . . . However, the problem remains the same, for the translation which he proposes as his own ("he seizes the entire equipment of types") agrees with Zedler's ("nimmt er den ganzen Typenvorrat an sich").

Mr. Bühler translates *choragium* as "equipment," preferring, as he writes, "the meaning in which it is used by Vitruvius and others." Vitruvius is a very good authority, but, I am afraid, he does not support Mr. Bühler's contention. It is in his chapter on the colonnades of the Greek theater, in the fifth book, that Vitruvius uses the word, and then to denote the chorus of the play

(. . . *choragiaque laxamentum habeant ad comparandum,* "that the choruses may have space for rehearsal"). But "chorus" is only one of its meanings; another is the "place" which the chorus occupies. Simone Stratico in his great *variorum* edition of the *De Architectura* (vol. ii pt. 2, p. 121) writes: "*Choragia* signify the persons who support the play, and the place where the whole play is enacted." His similar definitions quoted from Cicero, Suetonius, etc. fill two columns. To be sure, in the eighth chapter of his tenth book, in discussing hydraulics, Vitruvius mentions *ferrea choragia,* "iron springs"; but this is hardly his chief usage.

However, the word may also — but not in Junius's account! — have the meaning "equipment," that is, "scenic equipment," "scenery." It is in this sense that Aristotle uses it in his *Poetics.* Plautus applies it to "costumes" in his *Captivi,* and Apuleius to "wardrobe" in his *Apologia.* The word may indeed imply all kinds of things related to the theater. This is why I wrote in my article, "*choragium* may mean 'supply,' but its first meaning is 'a place' where the art is practised." The *Thesaurus* gives the definition, "the chief scenic outfit, or the building situated close to the amphitheater for the use of the scenic apparatus."

With the additional *omne* the expression does stand for "the whole place" or, as Pollard renders it with simple good sense, "rooms." *Involare,* as I wrote, may mean "to seize," but its first meaning is "to fly into or at a place." Yet I would not translate the phrase "he flies into the whole (every) place of types," for this, as Mr. Bühler rightly suggests, would be awkward; I would translate it, again with Pollard, "he broke into the rooms used for printing." The absence of the preposition would not disturb me; Forcellini's *Lexicon* quotes examples with and without the preposition.

Apart from grammar, it is precisely the context which, I think, justifies my (or rather Pollard's) translation. Junius *had* to state first that the thief broke into the rooms, otherwise his narrative would have lacked transition; and while thus leaving out an essential statement, he would unnecessarily have added another expression for "equipment," for which he was to use *supellectilem instrumentorum,* "the equipment of instruments."

"Mr. Bühler's translation," I wrote, "would have the three verbs *involat, convasat,* and *proripit* as signifying 'stole,' 'packed up,' and 'slunk away,' which would make one of the first two superfluous and even contradictory." Superfluous, because "stole" and "packed up" express the same kind of activity; and yet contradictory too, because, according to the nature of the enterprise, the thief would have had to pack up the material first and steal it afterwards. The order is natural, and not reversed, in Pollard. One may assume, therefore, that the contradiction would have been apparant to him, especially if one considers his passage in full (*Fine Books,* pp. 37–38): ". . . to break into the rooms used for printing, and to pack up and steal all the tools and appliances . . ." Pollard uses the word "steal" as a summary of the third phrase *deinde cum fure domo se proripit,* "then he slunk away from the house like a thief."

I am sorry that I have to disagree with so admirable a scholar as Mr. Bühler. But what else can I do? As I emphasized in my article, the proper interpretation of Junius's account is extremely important, and I hope that this little discussion may contribute to that end.

Zoltan Haraszti

Ten Books

The Post-War World. Abingdon-Cokesbury. 1945. 207 pp.

THE volume contains the Merrick Lectures delivered at Ohio Wesleyan University in 1944. The opening lecture by Dr. Hastings Eells deals with the difficulties of making peace. The Treaty of Versailles, he maintains, was "not a treaty of peace; it was a treaty of war," because of the obstacles set by the war guilt clause and the fatal "silences" on communism and the economic depression. Professor Robert S. Lynd, of *Middletown* fame, warns of dangers at home. While fighting for democracy, we as a nation are blind to the "predatory institutional system" under which we seek security in the formal document of the Constitution. Big business, which controls technology, holds the power and is "coercing the government to run the war effort as business itself dictates." The resulting trend is toward "the monolithic power structure of the totalitarian state." As political and economic power cannot be separated, the question is whether state power will be used in the future for the benefit of big business or for the people. Professor Joseph L. Hromádka gives a tempered discussion of the treatment of Germany after her defeat, suggesting that she may disintegrate from within. Dr. Thomas A. Bisson encourages hope that when Japan's military leaders and the Shinto cult have been eliminated, many Japanese will be disposed to coöperate on the building of a new order. Dr. Francis B. Sayre, as diplomatic advisor of the United Nations Relief and Rehabilitation Association, gives an impressive account of the coöperation of forty-four nations in the large-scale projects for the relief of conquered and exiled peoples and individuals. Dr. Y. C. Yang, who stresses Sino-American friendship, Mrs. Vera Micheles Dean, who presents the problems of the small states, Professor Manley O. Hudson, Judge of the Permanent Court of International Justice, who offers recommendations on world organization, and others make this symposium a significant contribution. (*M. M.*)

Re-educating Germany. By Werner Richter. Univ. of Chicago. 1945. 227 pp.

THIS expert analysis of education in Germany under the monarchy and the republic, including a comparison with American methods, should prove valuable to educators, while the author's proposals for the postwar treatment of the German people as an educational problem is of general interest. He points out the submerged status of the elementary school-teacher in the old regime and the enlarged opportunities which he received under the republic — only to play into the hands of the Nazis. The capitulation of the uniquely privileged university professors has long been notorious. The majority of the student body was extremely nationalistic, and their leaders openly opposed the government. Professor Richter is fully conscious of the crimes of the "Nazi rascals," yet he takes a stand against the punitive theories of Vansittart, who "unconsciously succumbed to the Nazi ideology." He believes that "the severest penalties upon all guilty Germans, the restoration of all damage to countries whose neutrality has been scornfully violated, and the decisive disarmament of Germany are indispensable." However, he opposes dismemberment of Germany, which would only hinder the development of a democratic government. For the new education of the German people he recommends the fostering of a European spirit; the wide employment of women teachers in elementary schools, a liberal arts college after the American pattern; and emphasis on the teaching of Christian ethics. (*M. M.*)

Story of a Secret State. By Jan Karski. Houghton Mifflin. 1944. 389 pp.

OUT of the chaotic welter of a Poland defeated grew the Secret State. Sporadic, heterogeneous, but inspired groups arose and eventually solidified around four of the strongest pre-war political parties. They preserved their independence, continuing to work for their own ends, but recognized each others' opinions and were united by their support of the Polish government-in-exile. The author

was a liaison officer for them, carrying information and orders from one party to another within Poland, or to their representatives in Paris, or from all of them to the government. In the pursuit of his duties he escaped from a Russian concentration camp, and was rescued from a German with the words: "We were given two orders. The first one was to save you at any price; the other to shoot you if we did not succeed." Lt. Karski describes the incredible life under an underground government — with its parliament; directorate of resistance, which liquidated collaborators and passed sentence on exceptionally vicious Germans; propaganda delegation; secret press; and even departments of education and finance. The author describes the horror of the Warsaw ghetto and the Jewish death camps. These savageries, combined with the German theory of "collective responsibility," made the nation the scene of slaughter without parallel in history. (*J. M. M.*)

I Lied to Live. By Alexander Janta. Roy Publishers. 1945. 311 pp.

With the fall of France in June 1940, the author, a Polish foreign correspondent, suddenly found himself a prisoner of war. Since Polish patriots were treated as partisans and guerillas rather than ordinary war prisoners by the Nazis, Mr. Janta took on the guise of a French soldier, and as such, he was transported to Germany for slave labor. His story is the simple, straightforward account of life on a German farm far behind the war area, still free from bombings or the threat of invasion. Lacking the sensationalism and melodrama often found in books of this type, the author gives a factual rendering of his main duties: working the soil, tending the cattle, and bringing in the harvest. He describes his constant fear of discovery, relationships with Polish workers, and hopes of eventual escape. Herr Schnabel, to whose farm he was assigned, was "arrogant with an egotistical nature, hard and brutal, talking like a victor all powerful and dominant." Boastful and happy at the vision of England in ruins, the man was surprised and dismayed at the attack on Russia. The Nazi soldiers, Mr. Janta writes, bear the "cunning complacent look of a beast of prey; of the human genus 'undeveloped' and the species cold-blooded and unfeeling." He does not attempt to hide his burning hatred of the Germans or his ardent faith in their defeat. (*F. X. S.*)

They Called it "Purple Heart Valley". By Margaret Bourke-White. Simon and Schuster. 1944. 182 pp.

In the summer of 1943 Margaret Bourke-White, asked by the War Department to photograph Army Service Forces' operations, spent five months in southern Italy. This book, with one hundred remarkably beautiful photographs taken en route, is an account of her travels. Moving north from Naples, she set up cameras anywhere from dugouts to aeroplanes, and often dared enemy fire to snap an exciting, informative picture. The collection includes the broadest range of subjects: children at play among wrecked homes, emergency bridge building, underground factories, mountain peaks over shell-shattered terrain, first-aid for the wounded, soldiers and nurses behind the lines. All these are accompanied by quick-moving descriptions. Purple Heart Valley, the corridor of Cassino, symbolizes the struggle and sacrifice that was required of Americans in their fight towards Rome. But the story, which recounts many talks and jokes, reveals a resourcefulness and a good humor in the G. I. that brighten even its darkest scenes. High morale, Miss Bourke-White states, is strengthened by faith in the significance of one's rôle and is assured by a knowledge of the war's goal. (*T. C.*)

The Great Decision. By James T. Shotwell. Macmillan. 1944. 268 pp.

The author — chairman of the Commission to Study the Organization of Peace — brings into relief the novelty of total war, which in its devastating effect on the whole population denies the idea that war is an instrument of politics. Then he traces the steps already taken toward international coöperation, such as Anglo-American relations, the Soviet policy toward border states, the success of the Conference on Food and Agriculture at Hot Springs, Virginia, and particularly the Moscow Conference

with its Four-Nations Declaration recognizing "the necessity of establishing at the earliest date a general international organization." Professor Shotwell outlines the fundamentals of the organization of lasting peace. "The obligation to accept pacific means of settlement instead of war," he insists, "is the revolutionary fact of our own time." Moreover, "the surest way to perfect the methods of pacific settlement is to oblige nations to resort to them." He finds much to commend in the framework of the League of Nations, but criticizes its rule of unanimous consent; in the new organization the great powers will bear the brunt of the responsibility. Especially encouraging is the author's account of the achievements of the International Labor Organization, which have set a precedent for concerted action in non-political fields. (*M. M.*)

The United States and the World Court. By Denna Frank Fleming. Doubleday, Doran. 1945. 206 pp.

"We can make war, but we cannot make peace" is the lesson that Professor Fleming brings home in his chronicle of the Senate minority's persistent policy of obstruction against international joint action. The world court was originally an American idea; more than a hundred years ago the Massachusetts Senate voted for a method of adjusting international disputes on the model of the Supreme Court. Nevertheless, from the first conference at the Hague in 1899 the history of the successive steps taken toward establishing the World Court is accompanied by the history of resistance on the part of nationalistic United States Senators. After the first World War, the Court was bound up with the new League of Nations, which only roused the animosity of the Anti-Leaguers. Public opinion was almost unanimous in favor of the Court, yet by reservations, wrangling, and pigeon-holing an intransigent Senate minority held up its ratification, and finally in 1933 defeated it by the lack of seven votes. To forestall future obstruction, the author suggests a constitutional amendment eliminating the requirement of a two-thirds majority vote of the Senate; a pledge made in advance by the Senate to support an effective organization for peace; approval of international agreements by joint Congressional resolution; and the conduct of the nation's foreign affairs through executive agreement. (*M. M.*)

Francis Thompson: In His Path. Terence L. Connolly. Bruce. 1944. 203 pp.

The nineteenth century produced several converts among British poets. While Gerard Manley Hopkins is the center of the most lively attention at present, Francis Thompson, the author of *The Hound of Heaven,* also has his faithful public. Where Hopkins's audience is more recent and is confined to a more select critical group, that of Thompson is of long standing and comprehends the large numbers who still read and admire Dowson's "Cynara" and James Thomson's "City of Dreadful Night." Father Connolly, who is curator of an excellent collection of Thompsoniana at Boston College, made a trip to England in 1938, of which this volume is an account. He visited places and persons associated with the major phases of Thompson's life; in particular Wilfrid Meynell, who some fifty years ago rescued the poet from one of those late-Victorian lives of dereliction, and made possible his fruitful and comfortable latter years. Since this book is neither critical nor biographical, readers to whom Thompson is already a familiar figure will find it of most interest. (*E. G.*)

The Dream of Descartes. By Jacques Maritain. Philosophical Library. 1944. 220 pp.

M. Maritain, the leading French Neo-Thomist philosopher, presents here his criticism of the Cartesian revolution — one might say, a criticism of the foundations of modern thought. The title of the book refers to a dream which Descartes had at the age of twenty-three, in November 1619, in which he had a vision of the fundamentals of the "admirable science" which he was to proclaim. M. Maritain examines the famous theory of the "cogito, ergo sum," its implications for theology and metaphysics, and its relation to faith and free will. He regards the Cartesian proofs of God a sophism. The Cartesian heritage, according to him, has three principal aspects.

The first is idealism, which developed into the philosophy of Kant; it makes "man the center of an intelligible universe which he has created in his own image," thereby losing "his center of gravity and his own consistence, for his consistence is to be the image of God." The second is rationalism, which led to the gradual "secularization of wisdom." The third is the "Cartesian dualism," by which Descartes "denied the possibility of theology as science" and reduced metaphysics to a justification of science as we know it. Though M. Maritain admits that to dominate and utilize nature is a good thing, he stresses that "once the direction of knowledge was reversed, this practical domination of created force was to become to centuries after Descartes the final aim of civilization — and that is a very great evil." (*M. M.*)

Artist in Iowa, a Life of Grant Wood. Darrell Garwood. Norton. 1944. 259 pp. Mr. Darrell Garwood, who was among Grant Wood's students at the University of Iowa, has written a modest and pleasing account of the life of this artist. Wood claims our attention, now that serious art critics have stripped his mild satires and sentimentalized local-color studies of much of their early prestige, as a phenomenon of immense popularity. Although Garwood makes no attempt to appraise Wood as an artist, he provides the material for critical judgment. The inadequacy of Wood's achievement results both from faulty method and from insufficient grasp of art's function. He saw art as a mode of story-telling which, through simplification and idealization, aspires to tell more than the camera. Although realizing that it is only the depth and intensity of the artist's experience, not mere style, that constitutes art, he himself never got further away from the means and ends of the picture magazine than his technique could get him. Where it is least glib and the story richest, as in the "Flemish" studies of dour Iowa faces, he is on surest ground. Feeling he had found a rich field for art in such native subjects, he attempted to escape European côterie art by painting things Americans knew. He thought it possible to establish a healthy relation between artist and public by satisfying popular demand in the manner of the display advertiser. He enjoyed his notoriety as a helpless genius, but learned a good deal about the techniques of publicity which were responsible for his spectacular success in the last decade. Although his personality has as dubious a claim to charm as his painting to greatness, the career of this prosperous eccentric provides agreeable reading, especially as it is written with warm sympathy and well-mannered objectivity. (*E. G.*)

Library Notes

The Harvard Dictionary of Music

THIS is without doubt the best one-volume compendium of musical knowledge that has yet appeared in English. Convenient in size, it is, within its scope, complete, scholarly, and authoritative. Edited by Dr. Willi Apel, the distinguished musicologist, it is adequate to meet the needs of both the amateur and the ambitious student. Various writers have coöperated, among them: Archibald T. Davison, Edward B. Hill, Hugo Leichtentritt, Yuen Ren Chao, Nicolas Slonimsky, and others. Many new definitions are included and fresh light shed on old terms. The exclusion of all biographical material made it possible to expand certain topics and give information that has never before been available to the average reader.

The results of modern scholarship are seen in the articles on the history of music, Gregorian chant, Greek music, Chinese music, folk song, form, opera, and other familiar subjects. The relation of music to other arts and to literature and history is explained under the headings futurism, impressionism, classicism, romanticism, renaissance, gothic, baroque, rococo. Among the more popular subjects discussed are jazz, electronic musical instruments, phonograph and record music, and radio broadcasting. It will be seen that the frontiers of music have been pushed forward immensely in the last few decades.

For those inclined to pursue research on any one of these subjects, detailed bibliographies are appended to each article, listing the principal authorities in several languages. If German predominates, it is because the material in that language outnumbers all that of other languages put together. An ingenious system of cross references acts as an endless chain in discovering material under unsuspected headings, many of which are illustrated by musical examples. As far as possible, preference is given to editions of music and books published in the United States.

That the books and periodicals referred to are available, even in a limited way, in various parts of the country is due to men like Thayer, Drexel, Brown, Sonneck, Engel, and others who had the wisdom to secure for at least a few American libraries a fine selection of European musical publications. *The Harvard Dictionary of Music* will contribute a great deal to the usefulness of these great collections, and will thus fulfill one of its major functions, namely, assisting in research.

Working within the limitations of time, and considering that adequate indices of many important works in English do not exist, Dr. Apel has succeeded in summarizing the state of musical knowledge as it exists today in a thoroughly satisfactory way.

Perhaps one of our foundations could utilize the ability of refugee musicologists by sponsoring the translation into English of some of the German books listed by Dr. Apel. R. G. A.

Lectures at the Library

DURING March the following free lectures will be given in the Lecture Hall of the Central Library:

The House of Today and Tomorrow. David J. Abrahams, Member of the Boston Society of Architects and the Massachusetts State Association of Architects. Illustrated. 8.00 Thursday, March 1.

Flowers, Wild and Cultivated. New England, Victoria, B. C., Mt. Rainier National Park. Percy A. Brigham, Educator, Photographer, Lecturer. Kodachrome movies. 3.30 Sunday, March 4.

The Middle East, Key to Victory of War and Peace. Col. Charles Wellington Furlong, F.R.G.S. 8.00 Thursday, Mar. 8.

Post-war Aircraft, Private and Commercial. Otto C. Koppen, Professor of Aeronautical Engineering, Massachusetts Institute of Technology. Illustrated. 3.30 Sunday, March 11.

Maimonides. The Spanish Rabbi and Philosopher, 1135–1204. Rabbi Mordecai Bressler. (Boston Ruskin Club Program.) 3.00 Monday, March 12.

Meet the Author. Dr. Claude M. Fuess, Headmaster, Phillips Academy, Andover. 8.00 Monday, March 12.

The Making of an Etching. Arthur W. Heintzelman, Keeper of Prints, Boston Public Library. Illustrated. 5.00 Tuesday, March 13.

The Making of a Drypoint. Arthur W. Heintzelman, Keeper of Prints, Boston Public Library. Illustrated. 5.00 Tuesday, March 20.

France and the Peace. André Morize, Professor of French Literature, Harvard University. 8.00 Thursday, March 22.

The Architecture of Florence at the Time of Boccaccio. Joseph Hudnut, Dean of the Graduate School of Design, Harvard University. (Boston Society of Architects.) Illustrated. 3.30 Sunday, March 25.

Daylighting the Padres Trail. Moving pictures of the scenic west coast of California between Los Angeles and San Francisco, and Mexico, the west coast and Mexico City. (Courtesy of the Southern Pacific R. R.) (Boston Ruskin Club Program.) 3.00 Monday, March 26.

The Making of a Lithograph. Arthur W. Heintzelman, Keeper of Prints, Boston Public Library. 5.00 Tuesday, March 27.

The Netherlands East Indies before, during, and after the War. Roelof Adriaan Schotman, Teacher, Lecturer, Ex-Mayor of Batavia, Dutch East Indies, Labor Expert. Illustrated. 8.00 Thursday, March 29.

The Lowell Lectures

DURING March the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

Basic Issues in Current Economic Policy. Sumner Huber Slichter, Lamont University Professor, Harvard University. *Eighth Lecture:* "The Condition of Expansion." 5.00 Thursday, March 1.

Premises of Taste in Eighteenth-Century English Criticism. Walter Jackson Bate, Ph.D., Society of Fellows, Harvard University. *First Lecture:* "The Humanistic Legacy and the Neo-Classic Application." 8.00 Friday, March 2. *Second Lecture:* "The English Legacy: Instinct and Common Sense." 8.00 Tuesday, March 6. *Third Lecture:* "Johnson and Reynolds. The Premise of General Nature." 8.00 Friday, March 9. *Fourth Lecture:* "The Growth of Individualism. The Premise of the Association of Ideas." 8.00 Tuesday, March 13. *Fifth Lecture:* "The Growth of Individualism. The Premise of Feeling." 8.00 Friday, March 16. *Sixth Lecture:* "The Romantic Compromise." 8.00 Tuesday, March 20.

What Kind of World. Ralph Barton Perry, Edgar Pierce Professor of Philosophy, Harvard University, Chairman of the Universities Committee on Post-war International Problems. *First Lecture:* "What It Takes to Make a World." 5.00 Monday, March 5. *Second Lecture:* "Moral Principles of World Order." 5.00 Thursday, March 8. *Third Lecture:* "A World Polity." 5.00 Monday, March 12. *Fourth Lecture:* "World Economy and National Economy." 5.00 Thursday, March 15. *Fifth Lecture:* "World-wide Rule of Law." 5.00 Monday, March 19. *Sixth Lecture:* "Universal Culture and National Culture." 5.00 Thursday, March 22. *Seventh Lecture:* "Education for a World Order." 5.00 Monday, March 26. *Eighth Lecture:* "Religion in a World at Peace." 5.00 Thursday, March 29.

America and Russia: 1917–1933, A Study in Diplomacy and Public Opinion. Leonid I. Strakhovsky, D. Hist., Research Fellow in Slavic, at Harvard University. *First Lecture:* "The Two Revolutions." 8.00 Friday, March 23. *Second Lecture:* "Intervention." 8.00 Tuesday, March 27. *Third Lecture:* "The Case of Martens." 8.00 Friday, March 30.

Recitals at the Library

DURING March the following free recitals will be given in the Lecture Hall of the Central Library:

Song Recital. Gloria Helm, Mezzo-soprano. George Faulkner, accompanist. 8.00 Sunday, March 4.

Concert. Hecht Neighborhood House Orchestra. Henry M. Bernard, Conductor. 8.00 Sunday, March 11.

Concert. The Choral Society of the Massachusetts State Federation of Women's Clubs. Natalie B. Weidner, Conductor. Earl Weidner, accompanist. 3.30 Sunday, March 18.

Concert for Chamber Orchestra. By members of the Lincoln Symphony Orchestra. Edward Siegel, Conductor. 8.00 Sunday, March 18.

Concert. String Orchestra of the Boston Music School. Linwood Scriven, Conductor. 8.00 Sunday, March 25.

A Selected List of Books Recently Added to the Library

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This list should be used in conjunction with Books Current, *a bi-monthly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* Books Current *only.*

Reference Books In Bates Hall

Annual register, The. 1943. London, Longmans. 1944. 476 pp. Gen. Ref. 640.14

Corpus juris secundum. Vol. 42. American Law Book Co. 1944. 1552 pp. Gen. Ref. 565.1

Cumulative book index. August-December 1944. Wilson. 1944. 388 pp. Gen. Ref. 785.3

Directory of social agencies of New York. 1944/45. Columbia Univ. 1944. 366 pp. Gen. Ref. 500.14

Foreign Office List. 1944. London, Harrison. 1944. 433 pp. Gen. Ref. 642.2

Harvard College. Harvard University catalogue. 1944–45. Cambridge. 1944. 790 pp. Gen. Ref. Desk

Living church annual. 1945. Morehouse-Gorham. 1944. 566 pp. Gen. Ref. 642.34

Patterson, Homer L. Patterson's American educational directory. 1944. Chicago, American Educational Co. 1944. 1022 pp. Gen. Ref.643.6

Scott Stamp and Coin Co. Scott's standard postage stamp catalogue. Specialized edition. 1945. Scott Publications. 1944. 519 pp. Gen. Ref.Dept.

Social register, Philadelphia. 1945. Social Register Ass'n. 1944. 426 pp. B. H. Centre Desk

United States, Acts and laws. The statutes at large. Vol. 57, pt. 2. Washington. 1944. 1444 pp. Gen. Ref. 1002.1

Bibliography. Libraries

Harrison, Frederick. A book about books. London, Murray. [1943.] Z4.H3
A brief survey of early book-making, the first printers and libraries, mainly English, and a history of newspapers to 1702.

Howe, Ellic, *compiler.* 'The trade'; passages from the literature of the printing craft, 1550–1935. London, Priv. print. 1943. Z243.G7H75

Peterson, Clarence Stewart, *compiler.* Bibliography of county histories of the 3050 counties in the 48 states. Revised 1944. Baltimore. 1944. *Z1250.P48 1944

Wilson, Louis Round. Library planning; a working memorandum prepared for the American library association. American Library Ass'n. 1944. Z731.W745

Wise, Thomas James, *1859–1937.* Letters of Thomas J. Wise to John Henry Wrenn, a further inquiry into the guilt of certain nineteenth-century forgers, edited by Fannie E. Ratchford. Knopf. 1944. Z989.W8W5

Biography

Memoirs. Letters

Bloom, Vera. There's no place like Washington. Putnam. [1944.] F196.B55
The daughter of Congressman Sol Bloom chats entertainingly about social life in official circles in Washington.

Brown, William John. So far. Allen & Unwin. [1943.] DA585.B7A3
Memoirs of an English trade union leader, member of parliament, and writer.

Georges-Michel, Michel. Autres personnalités que j'ai connues . . . 1900–1943. Brentano. [1943.] PQ2613.E66Z5 1943

Pepper, George Wharton. Philadelphia lawyer; an autobiography. Lippincott. [1944.] E748.P46A3
Memoirs of the seventy-seven year old former United States Senator, in which he not only discourses on law and politics, but touches on other interests, such as the Church and poetry.

Powys, Llewelyn, *1884–1939.* The letters of Llewelyn Powys, selected and edited by Louis Wilkinson, with an introduction by Alyse Gregory. London, Lane. [1943.] PR6031.O 87Z52 1943

Studies and Narratives

Dupouy, Walter. "La hazaña de Alonso Andrea de Ledesma," biografía novelada de un conquistador. Caracas. 1943. F2322.L4D8

Field, Carter. Bernard Baruch, park bench statesman. McGraw-Hill. [1944.] E748.B32F5
The distinguished career of the financier and patriot, adviser of five presidents.

Merriman, Roger Bigelow. Suleiman the Magnificent, 1520–1566. Harvard. 1944. DR506.M4

This study of the background and life of Suleiman (1495?–1566), Sultan of the Ottoman Empire, includes material prepared by the late Professor Archibald Cary Coolidge, Director of the Widener Library.

Rogers, Patrick. Father Theobald Mathew, apostle of temperance . . . with an introduction by the Right Rev. David Mathew. Dublin, Browne and Nolan. [1943.] HV5032.M3R6

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American annual of photography. v. 59. 1945. Boston, American Photographic Pub. Co. 1944. 200 pp. **TR1.A51

American pulp and paper mill superintendents association, inc. The year book and program; an international reference and data book of the pulp and paper industry. 1944. New York, The Association. 1944. 404 pp. *TS1080.A51

Anglo-American year book, The, 1944. American chamber of commerce in London. [1944.] 387 pp. **HF302.A78

Bloch, Henry, and Bert E. **Hoselitz.** Economics of military occupation, selected problems. Revised edition. University of Chicago. [1944.] 157 pp. NBS

Commercial fertilizer. Year book. 1944. Atlanta, Ga., Walter W. Brown Pub. Co. [1944.] 128 pp. **S632.C73

Dougherty, Robert F. Occupational planning for tomorrow. Richard R. Smith. 1944. 155 pp. NBS

Eby, Herbert O. The labor relations act in the courts. Harper. 1943. 250 pp. NBS

"A five-year survey and analysis of legal decisions affecting the rights and responsibilities of employers and employees."

Feis, Herbert. The sinews of peace. Harper. [1944.] 271 pp. NBS

Gordon, Leland J. Economics for consumers. 2d edition. American Book Co. [1944.] 666 pp. NBS

Graham, Benjamin. World commodities and world currency. McGraw-Hill. 1944. 182 pp. NBS

Haystead, Ladd. Meet the farmers. Putnam. [1944.] 221 pp. NBS

International motion picture almanac. 1944/45. New York, Quigley Pub. Co. [1944.] 968 pp. **PN1993.M91

Jewelers' handbook. 1944/45. Providence, Frost. 1944. 128 pp. **TS758.J59

"A directory of sources of supplies, services, and equipment for manufacturers of jewelry, silverware and allied products."

Kelly's directory of merchants, manufacturers and shippers. 1944. London, Kelly's Directories. [1944.] 1682 pp. **HF54.K29

Leather and shoe financial statements. v. 37. 1944. Annual reports and corporation statements of leading firms in the Leather and Shoe trades, September 1, 1943 to August 31, 1944 inclusive. Manchester, N. H., Weekly Bulletin Leather Shoe News Co. 1944. 322 pp. **TS945.L43

Living church annual; the year book of the Episcopal church. 1945. Morehouse-Gorham. 1944. 566 pp. **BX5830.L78

Moore, Zoe S., and John B. **Moore.** Essentials of parliamentary procedure. Harper. 1944. 221 pp. NBS

Moulton, Robert S., *compiler.* The National fire codes for building construction and equipment. Boston, National Fire Protection Ass'n, International. 1944. 512 pp. **TH9210.N27

National broadcasting company. NBC and you; an account of the organization, operation and employee-company policies of the National broadcasting company. [National Broadcasting Co. 1944.] 124 pp. NBS

Opdyke, John B. Say what you mean; everyman's guide to diction and grammar. Funk & Wagnalls. [1944.] 681 pp. NBS

Rand McNally list of bank recommended attorneys. Sept. 1944. Rand McNally. 1944. 112 pp. **HG1536.R18s

Ready reference fur buyers telephone directory. 1944. New York, Ready Reference Pub. Co. 1944. 426 pp. **TS1066.R28

Salvation army year book, The. 1945. London, Salvationist Publishing and Supplies, ltd. [1944.] 69 pp. **HV4330.S18

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The Bulletin of the Boston Public Library

APRIL, 1945

The Works of Hroswitha

By ZOLTÁN HARASZTI

(This is the second and concluding part of an article on Hroswitha's works, concerning chiefly the question of their authorship. Hroswitha, a tenth-century nun who lived in the Benedictine abbey of Gandersheim, composed eight legends in hexameters, six comedies in rhymed prose, and two historical poems, also in hexameters. Her works, which show an amazingly wide knowledge of classic authors, the Church Fathers, and contemporary literature, remained unknown during the whole Middle Ages. No writer mentions them with a single word. They were first published in 1501 by Conrad Celtes, the eminent poet and humanist, who is supposed to have discovered the only surviving manuscript in the monastery of St. Emmeram at Regensburg. Hroswitha is generally regarded as the earliest German poet and one of the greatest poets of the Middle Ages. Hers was an altogether unique personality — a young nun who treated the boldest subjects and wrote plays two hundred years before the rebirth of the European drama. A real sensation, therefore, was created when in 1867 Professor Aschbach, of the University of Vienna, declared that Hroswitha's works were forgeries written by Conrad Celtes and his friends of the Literary Society of the Rhine. The charges were answered by a number of distinguished scholars, until the affair became a cause célèbre *of German literature.)*

TO answer the objection that Celtes's "corrections" at times showed a misunderstanding of the text, Professor Aschbach merely repeated that the legends, plays, and epics were composed by various writers, and that Celtes's bad emendations occurred in pieces written by his friends. In the *Passion of St. Gongolf, Abraham,* and *Paphnutius,* which he himself wrote, there were few corrections, and these were valid. "The very manner," he insisted, "in which Celtes treated the manuscript, the way he put it through the press, shows that he did not regard himself as the editor of an ancient work who conscientiously tries to reproduce it in its integrity and peculiarity; that, on the contrary, he handled the manuscript as if it had contained his own productions or productions which his friends had entrusted to him for correction and completion."[1]

The codex includes the "arguments" of the plays only, while the arguments of the legends were added by Celtes — yet "the language shows that both were written by one and the same author."[2] There were also divergences between the contents of the various pieces and their arguments, from which Aschbach concluded that the arguments had been drawn up beforehand to serve as directives in the treatment of the subjects, but that the writers had later found it necessary to deviate from their themes.[3]

Professor Aschbach's analysis of the *Martyrdom of St. Pelagius* was particularly challenging, for he was the author of several basic works on Arab rule in Spain.[4] The only narrative of St. Pelagius, he wrote, was by the Spaniard Raguel, a contemporary priest, and Hroswitha's legend differs from both his story and her own argument. According to Raguel, Pelagius was not the son of a king of Galicia as Hroswitha's legend has it, nor the son of an outstanding citizen of Cordova, as the argument states, but the nephew of Bishop Hermogius.[5] The argument presents Abderrahman as the conqueror of Cordova, whereas the Arabs had occupied the city two hundred years before. The Saxon nun, of course, may have been ignorant of this, but her informant, supposedly an inhabitant of Cordova, should have known it. Neither would such a visitor give an entirely fictitious picture of the city's environs. The eulogy of Cordova — described as "Urbs Augusta Nova," "famous and rich," and "one abounding in the seven streams of knowledge"[6] — made it obvious that "this was not a tradition of the tenth century when no one knew about these things, either in Spain or in Saxony"; that, on the contrary, "the poem must have come from the age of the humanists, which diligently studied Pliny, Pomponius Mela, Ptolemy, and the poets Lucan and Martial, the philosopher Seneca, the historian Florus, and the rhetorician Quintilian, who were not only natives of Spain but also for the most part natives of Cordova."[7] The name "Augusta Nova" was modelled upon the epithets of other Roman colonial cities; Celtes himself called Nuremberg, at the end of his dedicatory epistle, "Augusta Praetoria," although this name belonged to a town in Northern Italy, the present Aosta in Piedmont.[8] Thus the legend of St. Pelagius alone, Aschbach concluded, "was sufficient not only to shake one's faith in the genuineness of Hroswitha's works and in the supposed age of the Munich codex, but also to provide a firm basis for the assertion that we deal here with a humanistic forgery."[9]

Aschbach also availed himself of Rudolf Köpke's study *Widukind von Korvei,*[10] which presented parallel passages from Widukind's *Res Gestae Saxonicae* and Hroswitha's *Gesta Odonis.*[11] The kinship between the two compositions is striking, and applies both to the movement of the story and to the frequent identity of expressions. Köpke, therefore, assumed that the monk of Korvei must have made use of the work of the nun of Gandersheim. His difficulty was to explain how Widukind was able to

get hold of Hroswitha's manuscript and use it in the space of a few weeks. For he had to do the job in a few weeks, considering that both poems end with the beginning of the year 968 and Hroswitha's poem must have been published before March of that year, since the Archbishop William of Mainz, whom she mentions as living, died in that month. Aschbach thought it far more plausible that the fifteenth-century forger of Hroswitha's epic used Widukind's Saxon history.[12] And he used not only that narrative, but also those of Liutprand and various English and Italian chroniclers — works which Celtes and his humanistic friends might easily have procured in their quest of material for a *Germania Illustrata,* but which a nun at Gandersheim could not have read.[13]

Because of the affinity between Hroswitha's epic on Otto and her epic on the founding of Gandersheim, Aschbach conjectured that the author of these two must have been a clergyman, who was at the same time a student of early Saxon history. The description fitted Martinus Pollichius especially well — that member of the *Sodalitas Rhenana* who wrote the epigram for the volume of 1501: "Hroswitha's glory in history is like the glory of Otto the Great in the field of arms." The humanists, Aschbach remarked, were not at all stingy in the appreciation of their own abilities.[14]

Professor Köpke's Defence of Hroswitha's Works

THE most important answer to Aschbach's accusation was given by Rudolf Köpke — professor of history at the University of Berlin and after 1842 an editor of the *Monumenta Germaniae Historica* — in his *Hrotsuit von Gandersheim,* 1868, a volume of over three hundred pages and the first full-length work on the tenth-century nun.[15] He discussed most thoroughly Hroswitha's life and writings, her learning, versification, church views, and so on, and then included among the Appendices a chapter on "The Newest Hypothesis about Hrotsuit and her Works," extending to sixteen pages[16] — not a very long treatment, considering the number of problems raised. However, debates of Aschbach's charges, with or without his name, turn up throughout the larger part of the book.

Köpke, too, had examined the Munich codex, but he thought that "the handwriting corresponds to the character of the time, although with folio 80 a new hand, better than the former, begins." Contrary to Professor Halm, he found that the manuscript, instead of being "very correct," contained many mistakes;[17] and he dismissed the expert's letter with the remark that he himself could not have attributed great importance to it, otherwise he would not later have changed his opinion. For Aschbach's theory about the destruction of the old *Legendenbuch* and the substitution of a new codex, Köpke saw no "historical" support, especially since the two monks of St. Emmeram could have no interest

in perpetrating such a plot.[18] That they were old friends of Celtes, he entirely ignored. Yet, one of the curious aspects of the receipt for the loan of the codex was that Celtes had to present a guarantor at all; and if he had to, that he did not name Janus Tolophus, a canon in the city, who was intimate with both him and the monks. Köpke also pointed out that, in writing his chronicle of Gandersheim, Heinrich Bodo, the monk of Cluss, used a copy of Hroswitha's *De Primordiis* which appeared to him six hundred years old. If Bodo was wrong in his judgment and the manuscript was originally a part of the "forged" St. Emmeram codex, how did it get from Regensburg to Gandersheim?[19]

His answers concerning the contents of Hroswitha's works Köpke listed in sixteen paragraphs.[20] In the legend of St. Gongolf, which Aschbach attributed to Celtes, there are no less than fifty-six corrections, mostly wrong or superfluous; in place of the name *Tul,* for instance, Celtes twice substituted the senseless *nil.* Celtes's whole editing was hasty; in view of his unsettled mode of living, he could hardly have been entrusted with the task of producing a whole forged codex. As to the story of St. Pelagius — where could Celtes have got it, when the Spanish *Vita* was printed only in 1574 and Tritheim does not mention it at all? The expressions which Aschbach regarded as specially humanistic in that legend — words like *in tartara, togati, verbula fantis,* etc. — occur in the classics too. That the author of the two historical epics also wrote the legends and the plays is proved by the same typical turns of speech and by the same fondness for diminutives and archaisms. But is it not possible to see in these ever-present diminutives, "so characteristic of Hroswitha's womanly nature," a none-too-subtle device for deception — precisely because they are so characteristically feminine?[21] The classical models, according to Köpke, may be traced uniformly in every work of Hroswitha; and there is none among these which was unknown in the tenth century. Her prose is that rhythmic prose which flourished from the tenth to the twelfth century and was later forgotten; how could Celtes have imitated it at the end of the fifteenth? But Köpke himself was largely mistaken about Hroswitha's prose, which was rhymed rather than rhythmic.[22] As to Celtes, there were few things about verse which he did not know. A conspicuously large number of books on versification were published in his own time, most of which discussed rhymed prose — and, above all, he was the author of an *Ars Versificandi,* which included a whole dictionary of rhymes.[23]

The sensuality of the subjects, Köpke continued, is no proof against the authorship of a nun; they were treated in the older legends and were current in the tenth century. Hroswitha's Latin and idioms are entirely different from those of the humanists, who themselves recognized her barbarisms. Celtes's own works, in both content and form, are alien to Hroswitha's; how could a frosty, glittering, empty play like his *Ludus Dianae* compare with the energy of a *Calimachus* or *Abraham*? A com-

parison with the *Ligurinus,* which is really a fabrication, best disproves the charge of forgery. For whereas the *Ligurinus* is generalized and declamatory, the works of Hroswitha are individual and intimate.

Turning to Celtes's correspondence with his friends, Köpke, in contrast to Professor Waitz, maintains that the expression *Cymbrica Barbara* does not refer to Hroswitha at all and had nothing to do with the similar expression in Celtes's dedicatory epistle. The passage in the latter is certainly obscure, and Köpke suggests the reading *nostrae Cymbricae mulieres* as referring to the other two women, Velada and Aurinia, although the word is printed as *mulieris.* In the letter of Jodocus de Smalkaldia, which, according to Aschbach, thanked Celtes for the "inclusion" of his poem about St. Agnes in the printed volume, Köpke translates the word *meminit* as "thought of" (*gedacht*), as against Waitz's more casual "mentioned." Yet he adds that the sentence had no significance. Neither did Köpke attach any importance to those passages in Ulsenius's letters which speak of a *Cymbrica Barbara.* "Evidently," he states, "the expression was a play of wit, which the writer pursued through all kinds of figures; she is a daughter, she marries, gives birth to a child, divorces, is threatened with old wives' tales, and is a bundle. It is a standing joke, which through five years reappears again and again." If these references hide some riddle, it cannot be solved without more material.[24]

Perhaps the most valuable part of Köpke's book is the chapters in which he makes a textual comparison of Hroswitha's works with the old legends on which they are based. Thus he places the *Life of the Virgin* side by side with the Gospel of the so-called Pseudo-Matthias; the *Ascension of Christ* with "the narrative which Bishop Johannes translated into Latin from the Greek." As regards the *Passion of St. Gongolf,* he is not sure whether Hroswitha had known the *Life* in the *Acta Sanctorum,* although "the foundations of both must have been the same."[25] The *Life* itself cannot be older than the tenth century; but Köpke thought that "as a new book it must have found its way into the monastic libraries"[26] — an assumption which, if true, speaks well for the efficiency of their library system. The German scholar is particularly delighted with Hroswitha's expert handling of the last miracle of the saint. "Whereas the legend preserves the tone of dry earnestness," he writes, "Hrotsuit uses this remarkable miracle as a vehicle for irresistible laughter."[27] Yet it was precisely this peculiar humor which Aschbach identified with the obscenities of Poggio Bracciolini and other Italian humanists! The *Fall and Conversion of Theophilus* was founded upon an old Greek story, which a certain Paulus, "deacon of Naples," translated into Latin at the end of the ninth century. A late version of *The Life of St. Basil* was responsible for the *Conversion of a Youth;* Hroswitha copied the text of the contract with the devil almost verbatim.[28] The *Passion of St. Dionysius* closely follows the compilation of Hilduin. The description of the decapitated saint's march toward the cemetery, for instance, was compiled literally

from the older narrative.[29] The source of *St. Agnes* was the beautiful *Vita* which has been ascribed to St. Ambrose.

Equally interesting are the parallels between the comedies and their sources. For the *Gallicanus* the author used the *Acta Gallicani* and the *Passio SS. Joannis et Pauli,* transcribing phrases from almost every sentence. The material and language of *Dulcitius* were borrowed from the *Acta martyrii Agapes, Chioniae et Irenes.* The *Calimachus* was expanded from an episode in the fifth book of the apocryphal *Acta Apostolorum.* The anchorite Ephrem was the first to relate the story of *Abraham,* but Hroswitha derived it from a later Latin version which exists today only in fragments. However, she also used another *Vita Abrahae,* the text of which appears in the *Vitas Patrum* printed at Nuremberg in 1478. Finally, the *Paphnutius* is a dramatization of the *Vita S. Thaidis.*

But interesting as these textual investigations are, they are hardly relevant to the question of the authorship. For if Hroswitha could use these old legends, so could the humanists and with much greater facility. In spite of the identity of many of their expressions, at close range her style differs greatly from that of her sources. And although it may sound paradoxical, the impression of a poor Latinist is in this respect worth perhaps just as much as that of a great Latin scholar. For the poor Latinist (such as the present writer) is bound to feel the contrast at once; whereas he is able to read the old legends — and even the tenth-century chronicles — with comparative ease, he is inevitably balked by Hroswitha's compressed and often tortuous diction.

From this point of view, Köpke's lists of Hroswitha's borrowings from classic writers are particularly instructive. Hroswitha gleaned the largest number of words from Virgil. She evidently knew the *Aeneid* by heart, and the *Eclogues* and *Georgics* were also among her favorites.[30] Next the Christian poets Sedulius and Prudentius impressed her most. Reminiscences of their works permeate her whole language. "To Virgil she owed," Köpke comments, "her tone and most of her epic expressions and forms of speech. However, he appealed to one side of her nature only. Her Christian sensibility and outlook needed a deeper tone; and this came from Prudentius and Sedulius."[31] She could hardly avoid Venantius Fortunatus; and she was well acquainted, besides, with Horace's *Odes,* Ovid's *Metamorphoses,* Statius's *Thebais,* Lucan's *Pharsalia,* Silius Italicus's *Punica,* and Boethius's *Consolations of Philosophy.* Borrowings from the poets are also evident in the plays, yet the phraseology of the latter is naturally more conditioned by the dramatists. The presence of numerous Greek words in her works led earlier scholars to believe that she had known Greek too, but Köpke accounted for these by her wide reading in the Bible and Church Fathers. In addition, Hroswitha was well versed in scholastic theology and constitutional law; in mathematics, astronomy, and music.[32] She was an amazingly erudite young nun. If one has been inclined to share Aschbach's surprise at her *Gelehrsamkeit,* Köpke's thor-

Portrait of Conrad Celtes by Hans Burgkmair
From the "Romanae Vetustatis Fragmenta in Augusta Vindelicorum," 1505

ough analysis leaves one with unbounded admiration not only for her but for all her teachers as well.

Köpke devoted a long chapter to the historical poems, among which he included the legend of St. Pelagius. In discussing this poem, part of which Aschbach had found so repellent, he grew almost lyrical. "None of the narratives is more sensitive and lively in presentation, warmer in eloquence, or more imbued with the breath of deep piety than the story of the sufferings of Pelagius,"[33] he wrote. The results of a comparison with Raguel's *Vita* were not quite favorable to the poem. But then, a Spaniard must have known his country better than a German nun; and her errors are not so numerous or crude that one should deny her the status of an independent witness.[34] She was right, for instance, in stating that Abderrahman himself had entered Cordova as a victor. In important respects the two stories agree, only Hroswitha's version is much more poetic and imaginative.[35]

The difficulties of the *Gesta Oddonis* Köpke saw clearly. "The simplest thing," he remarked, "would be to assume that the completion of Hroswitha's epic and the death of Archbishop William, to whom the Abbess Gerberga had shown it, happened at the same time. The archbishop was dead when Hroswitha wrote the last lines of her epistle to Gerberga, but she did not know about it."[36] Besides, the new emperor appeared only in the dedication and in the last fifteen lines of the work which may have been added later. But it would be impossible to follow here Köpke's speculations in all their intricacy. Professors Waitz and Maurenbrecher made the helpful suggestion that perhaps Hroswitha used Widukind's Saxon history, instead of Widukind's using her epic.[37] Köpke, however, would have none of it. "Since we are dealing with an author whose sincerity we have no reason to doubt, and who repeatedly affirms that she has used no written records in this work," he gallantly declared, "I can only draw the conclusion that whenever she agrees with someone else, she is the original source and the other is the copyist."[38] Hroswitha wrote from personal observation, as when she described the beauty of Queen Editha, the sister of King Athelstan, whom she must have seen at the age of sixteen. The poem, Köpke continued, was a significant work, although it has more of a personal than a factual character. Yet Hroswitha had definite opinions: in the controversy between Pope and Emperor she resolutely took the side of the latter.[39] Further, she was thoroughly imbued with Roman ideas. She likens Otto to the founder of the Roman empire, and she calls him *Caesar Augustus* and wearer of the *decus imperii Octaviani,* thus striving to establish the continuity of the imperial line.[40] Of course, her narrative is neither complete nor always right; but then, she was only a woman. "Everything would be clear," the scholar chided the poetess, "if she had decided to tell more openly what she could tell, or keep silent altogether; but she often prefers the half word to the full word, likes to give hints

and allusions, and seems to write for readers who already know the events better than she herself."[41]

The Forged Documents of Gandersheim

THE *De Primordiis,* the epic about the founding of the abbey of Gandersheim, makes "a much deeper impression" than the *Gesta.* "One feels," Köpke mused, "that Hrotsuit is at home here, she moves on her beloved native ground which she describes from personal daily contact, and the reader too is at home with her in these churches and hidden valleys by the shady forest brook Gande . . ."[42] But in this poem Hroswitha also used the archives of the abbey. She did not know the authentic foundation charter, but she spoke of the letters of earlier kings. She was acquainted with the writings of Agius, the ninth-century monk of Korvei, who composed a life of Hathumoda and also an elegy on her death.[43] Indeed, she gathered many expressions and stories from the monk's poems. The early part of the *De Primordiis* deals with the family history of Prince Liudolf and his wife. It lingers lovingly over the miracles performed by Hathumoda, then tells the wonderful life of the second abbess, Gerberga, and finally commemorates the third sister, Christina. Contrary to Pertz and Barack, Köpke correctly states that Eberhard's *Reim-Chronicon,* written in the early part of the thirteenth century, was not based upon Hroswitha's epic, but mainly upon another Latin chronicle now lost.[44] Eberhard does not mention Hroswitha with a single syllable, nevertheless Köpke found in his work "unmistakable echoes" of Hroswitha; but even this has been proved illusory.[45]

However, the most revealing chapter in Köpke's book is the one discussing the forged documents of Gandersheim, which, as he himself acknowledges, "are by no means unimportant in the judging of Hrotsuit." There are twelve such documents dated from the foundation of the abbey till the end of the reign of Otto the Great — two allegedly by Liudolf, three by Ludwig III, one by Arnulf, three by Otto the Great, and three by Popes Sergius, Agapetus, and John XIII. As Köpke states, "no one now regards Liudolf's so-called foundation charters of Brunshausen or Gandersheim as genuine."[46] Next he quotes identical expressions from the first part of Hroswitha's epic and the second "charter," and notes that "the fundamental word order of the latter may be found in Hrotsuit."[47] In other words, Köpke assumes that the forger of the Gandersheim documents made use of Hroswitha's epic — which would have been the only palpable influence she had ever exerted![48]

Köpke did not even consider the possibility that it was the other way around; that it was the fifteenth-century author of the *De Primordiis* who made use of the forged documents. The fabrication of most of these charters, deeds, letters certainly took place after Hroswitha's time; the deeds of Henry

III, conferring various privileges upon the monastery, are dated 1039 and 1043. They were connected with the bitter rivalry between the Bishop of Hildesheim and the Archbishop of Mainz, which first flared up during the last years of the tenth century and continued with the utmost vehemence under the rule of the Abbess Sophia, who in 1001 succeeded Gerberga II.[49] The forgeries were committed for the purpose of thwarting the jurisdiction of the Bishop of Hildesheim; for instance, the "bull" of Pope Agapetus II was supposed to have placed the abbey under direct papal authority in 948, whereas the bull of Pope John XIII in 968 makes no mention of the transfer. "Only after this dispute and with it in mind," Köpke concludes, "was the declaration of Pope Agapetus formulated and the bull produced. When in 1206 Innocent III refers to the examples of Popes Agapetus and John . . . the forged document already passed for genuine."[50]

Ligurinus, "the False Witness"

KOPKE had one more "trump card" to prove that the works of Hroswitha were genuine — namely, a comparison of them with the *Ligurinus*. "This epic about the deeds of Frederick I did originate with the school of humanists, and there seems to be no doubt that Celtes was its author. What could be, therefore, more handy for Aschbach than to present this false witness?"[51] he wrote, ingeniously forgetting that the false witness was not the fabricated epic but its forger; and that in introducing the subject Aschbach's sole contention was that the practice of forgery was not alien to Celtes. All that Köpke saw was that "a comparison with the false *Ligurinus* can hardly leave room for doubt as to the genuineness of Hrotsuit"; and so he was anxious to show that the *Ligurinus* was a fabrication and that it was entirely different from Hroswitha's works.

As regards the *Ligurinus* — so called after Liguria, the Latin name of the province of Milan, where Barbarossa fought his war of 1160 — Köpke seemed to be on firm ground. To be sure, the epic was reprinted five times during the sixteenth century; twice in the first part of the eighteenth; and once again, with a lengthy introduction, in 1811. Some of the editors regarded the work as "a treasure of the greatest historical and political wisdom," and tried to identify the author with a Cistercian monk named Gunther in the monastery of Pairis, at the foot of the Vosges Mountains, in the diocese of Basel. The French scholar Petit-Radel called it "one of the most remarkable literary monuments of the twelfth and thirteenth centuries," and saw in "Gunthier" "a poet of genius, whose style is always clear and whose diction is always elegant."[52] And yet as early as 1737 Senkenberg had established "beyond a doubt" the spuriousness of the *Ligurinus*. Moreover, without knowing of Senkenberg's study, Jacob Grimm, "the greatest authority on the German

Middle Ages," detected the artificial, modern character of the work. In a lecture in 1843 he said:

> What is one to think of such a fabrication? Pithou in the preface to his *Scriptores,* 1569, remarks rather naively that Celtes had probably added the "arguments" to the books. The latter or one of his friends and companions may have composed the whole *Ligurinus,* which fits into the end of the fifteenth century better than into the twelfth. Not a single manuscript of the poem has come to light, any more than has one of the *Solymarius* mentioned at the beginning and the end, in which the crusade under Conrad III is supposed to have been sung, and which is supposed to have been dedicated to the son of Frederick who bore the same name. All historians may dispense with the *Ligurinus,* and philologists do well to put it aside, except in order to study its late style.[53]

Grimm also called attention to the author's pretence that "on account of their barbarous sound" he could not use the names of "Magadeburg" and "Franconefurt." Grimm thought that "these euphonious names fitted rather well into the measure of the hexameter, and that it could not have occurred to a contemporary of Frederick to say such a thing." Wilhelm Wattenbach seems to re-echo Grimm's opinion in his *Deutsche Geschichtsquellen im Mittelalter,* 1858:

> Although it has been attributed to a certain Gunther, Frederick's contemporary, the author was in all probability Celtes himself, who by this means wanted to show the high excellence and classical education of the Germans in the Middle Ages. He himself gave lectures about the work in Vienna, his friends in other universities, and Nauclerus quoted it perhaps even before it was printed. His Augsburg friends asked Celtes for a gift from the treasure of his boasted discoveries, and he left them the *Ligurinus,* which was published there in 1507. Since then it has frequently been used for the history of Emperor Frederick, without doing great harm, because it follows its source very closely; in this forgery only the form has come in question. Senkenberg proved it spurious in 1737, and in spite of the denial of Klüpfel, Dumge, and Erhard, it must appear as such to anyone who is familiar with the language and versification of the twelfth century.[54]

And now Köpke set out to demolish what was left of the epic. He found the characters "pale, shadowy figures," and everything contrived according to a general scheme. "No historical witness who has anything to say writes in this manner."[55] There are also contradictions in the chronology of the lives of the Emperor, his wife, and children.[56] The epic refers to Zürich as a heretic city, whereas in the twelfth century Zürich could not as yet have had such a reputation;[57] it uses the expression *commune feudorum ius,* which was unheard of until three hundred years later.[58] The poet's boast that he had brought back to light the muses who for centuries had lived in darkness sounds especially false: "No poet of the twelfth century thinks or writes in that way. The author had no sympathy either for the things which he relates or for the persons of whom he sings. He has no understanding of the historians of the time, neither

has he a general view of the Middle Ages . . . Thought, language, verse, metaphor, and everything else is modern."[59] How different are the works of Hroswitha! In every respect they are the very opposite of the *Liguri-nus.* "With closed ears and eyes one may feel the immense (*himmelweit*) difference which separates this epic from the vital, fresh verses of the age of Frederick I . . . Hroswitha and the poet of the *Ligurinus* have nothing in common."[60]

The author, Köpke maintained, must have been a German, considering his references to German cities and his descriptions of German landscapes. "The southwest of Germany seems to have been his country, and in these cities humanistic learning was most at home." Characteristically, the humanists found the greatest delight in the *Ligurinus* — Melanchthon wrote a preface for it, Heinsius supplied it with emendations, and Casaubonus praised the elegance of its author — because they were attracted to it by their own affinity.[61] Besides, not a trace of any manuscript exists! Celtes was the "discoverer" of the codex, while hunting for manuscripts "in the Hercynian forest," where he had also found the works of Hroswitha. Again he saluted the poet with flattering epigrams, and then let his friends introduce him into literature. However, Köpke saw no reason to question the honesty of the six humanists who sponsored the volume; indeed, he found all kinds of excuses for them. The manuscript which they received "may have been worm-eaten or mildewed, and, not being paleographers, they could not judge its age."[62] So Celtes, if he was the author, at least worked by himself. The fact that Celtes "prostrates himself" before the poet because, like Virgil, he had celebrated the great Emperor proves nothing against his being the forger.[63]

Köpke did a good job, but he missed his mark. Once it had been demonstrated that Celtes had forged the *Ligurinus,* suspicion as to Hroswitha's works was inevitably strengthened. And so began a controversy about the authenticity of the *Ligurinus* — not the least curious offshoot of the Hroswitha problem.

In 1871 A. Pannenborg, a former pupil of Professor Georg Waitz, published a long study in which he undertook to prove that the *Ligurinus* was genuine.[64] "Thought, language, presentation, verse, metaphor, and everything else" in the epic were, for him, definitely medieval.[65] It is true that the old historians of Frederick I did not mention the poem, but that has happened to many undoubtedly genuine works;[66] it is also true that no one has seen a manuscript, but many other works of the Middle Ages exist only in later copies.[67] A deep religious feeling permeates the poem. The author of the *Ligurinus* was a true son of the Church, no doubt ever appears in his soul which would betray modern enlightenment; Celtes, on the other hand, was a half-pagan whose works were on the Index.[68] But, above all, former critics were misled by their assumption that the poet was a German. With a vast array of quotations, covering eighteen pages, Pannenborg made it clear that he was a Lombard.[69] At one place

the poet balances *nobis* against *incola Teutonus;*[70] at another, he contrasts the *urbes Teutonicas* with *hic,*[71] which "alone proves with certainty that we are dealing with an Italian . . . or rather with a poet of Northern Italy."[72] The descriptions of Italian landscapes and climate also bespeak an Italian.[73] The accurate characterization of Italian cities could have been possible only for an Italian.[74] Pannenborg thought that one could even fix a definite place, Pavia, as the birthplace of the poet.[75] He was reinforced in his conviction "by the manner in which the poet treats Germany."[76] There follows another series of proofs why the poet could not have been a German. Mainz he places on the banks of the Main instead of the Rhine, and thinks that the Moselle is no smaller than the Rhine,[77] and so on.[78] "The studies which the poet must have made, his accomplishment in versification and expression, all point away from Germany. No such smooth epic was produced in Germany during the whole Middle Ages after the Carolingian era . . ."[79]

Wattenbach was the first to greet Pannenborg's treatise as "The Rescue of the Honor of Ligurinus." Loudly he declared that "the poet of the *Ligurinus* has been resurrected from the dead and demands his rightful place among the epic writers and historians of the twelfth century. He complains of grave wrongs done to him, and it will be difficult to offer any excuse. In my opinion, nothing is left for us but to lay down arms."[80] But in one important respect Wattenbach took sharp issue with Pannenborg. He insisted that the poet must have been a German. "Now that the honor of the German poet has been restored," he did not want "to have Germany robbed by making him an Italian."[81] The poet's real, vital knowledge of Germany and German history — as, for example, his mention of the punishment of Mainz for the murder of Archbishop Arnold — definitely shows that he was not an Italian.[82] He was a loyal German who accompanied the Emperor to Italy, which accounts for his description of Italian cities.[83] That he occasionally calls the Germans and their language "barbarous" was a habit of the times.[84] The only concession the older scholar was willing to make was that Gunther received his education in Paris — and this in explanation of his learning which seemed, even to him, unique in a German.[85]

And now the comedy of scholars began.

Pannenborg was a man who respected authority. Having read Wattenbach's brief review, he started a new study,[86] in which he demonstrated that the poet really was, "in accordance with his whole character and mentality,"[87] a German. "Only a German could have such a devoted love . . ."[88] Pannenborg's new researches, now pointed in the right direction, yielded an amazing number of proofs in support of his fresh belief. *They cover no less than thirty-four pages, nearly twice as many as did his proofs that the poet was an Italian.*[89] He noticed "the Germanisms" in the Latin of the poet, who undoubtedly spent part of his life at the Emperor's court.[90] He was probably a teacher; in fact, he was not free from the weaknesses

of a philologist[91] — and what could be more German than that? "Gunther held . . . his own German folk in higher esteem" than any other; "his German love of the fatherland" shines through his whole writing.[92]

Nor was this all. While Pannenborg's first study was on the press, Gaston Paris, the French scholar, also busied himself with the subject and published his *Dissertation Critique sur le Poeme Latin du Ligurinus,* Paris 1872, defending the epic. There was a long French tradition in favor of the poet,[93] while the attacks "remained almost unknown"[94] in France. Gaston Paris, too, believed that the poet was a German, and he supplied even more arguments than Pannenborg to prove it. "The poet of the *Ligurinus,*" he wrote, "was a German, and in all probability, from the banks of the Rhine . . . He displays a thorough knowledge of Burgundy, and one cannot dream of making him a Burgundian."[95] The German scholars were overwhelmed by this Gallic courtesy, so soon after Sedan.[96] "May M. Gaston Paris, who is also personally remembered with kindness here in Göttingen," Pannenborg replied, "find in this study the desired rectification of our common conclusions."[97] Many more articles followed; and of course, in the next edition of his work Wattenbach revised his chapter on Hroswitha, carefully omitting his censure of Celtes for his fabrication of the *Ligurinus.* He inserted instead a glowing chapter on the medieval poet of that great epic.[98]

"With this," as Strecker was to write later, "Aschbach's hypothesis had lost its very last support."

Thus it was easy for Wattenbach to dispose of the charges of forgery raised against Hroswitha. "Aschbach's attacks upon the genuineness of her works," he remarked in a footnote, "hardly need mention; Köpke has definitely cleared them away, even if Aschbach himself did not acknowledge it in his latest work."[99] Indeed, Aschbach was obstinate enough not to give in. In the second volume of his *Geschichte der Wiener Universitat,* 1877, he listed Hroswitha's works under Celtes's name and, with a glance at the controversy which his Hroswitha lecture had stirred up, observed: "Köpke handled the affair like a lawyer who wanted to win a case, and not like an unbiased critic who acts for the scholarly ascertaining of the truth alone. According to Köpke, the Saxon nun was a rare genius in the midst of a half-barbaric age, who combined in herself a learned education in old classical literature with a knowledge of Platonism and scholastic theology, and who must thereby in many respects be regarded as an emancipated woman even in her relation to the Church. Naturally such a world prodigy, such an immeasurable greatness, cannot be judged by ordinary standards."[100]

Wattenbach's statement about the complete rebuttal of Aschbach's accusation has been re-echoed many times. The present writer, therefore, thinks it necessary to state that, in his opinion, Köpke did not accomplish any such thing. The Berlin scholar pointed out some of Aschbach's inaccuracies, as well as the ambiguity of some of his interpretations; and often

ridiculed him without cause, as in the case of the receipt of the St. Emmeram monks, where it has since been proved that Aschbach's text, rather than Klüpfel's, was correct.[101] But Köpke's book also showed that the Vienna professor, if anything, did not make enough of his opportunities. He did not say a word about the forged documents of Gandersheim, although these had by then a long history;[102] nor about the strange coincidences in Liudolf's "foundation-charter" and Hroswitha's *De Primordiis,* which Köpke was the first to discuss. Similarly he passed over the errors of the *Monumenta* and of Barack about the same epic, although these tended to create a thirteenth-century testimony for the work — and were actually exploited later in the attempt to establish an "independent tradition."[103] Although Köpke did not mention them, Aschbach should have discussed the forgeries of Tritheim, who was treated as a venerable witness for the genuineness of Hroswitha's works.[104]

One may also wonder why the *De Primordiis* was not included in the printed edition of 1501. If it was a forgery — it might be suggested — it was composed with the purpose of publication, and therefore the omission is a sign of its authenticity. However, the epic about Gandersheim was not the only poem of Hroswitha which was left out of the printed volume; according to Bodo, she also composed a *Life of Pope Innocent* and a *Life of Pope Anastasius.* As has been noted, Tritheim's first book, in 1494, mentions only the six comedies, three of the legends and the epic on Otto, while the second, in 1495, lists the other five legends also. Could it not be that these later entries mirror the gradual growth of the Hroswitha writings and that the omitted pieces were not yet ready at the time of printing? Or that these pieces remained unprinted because of expense, or because the editor rejected them for one reason or other? Aschbach's interpretation of the word *meminit* as meaning "included" (in that letter of Jodocus de Smalkaldia thanking Celtes for the legend of St. Agnes) may have some foundation after all.

It is curious to observe that the same writers who acclaim Köpke's performance in regard to Hroswitha are completely silent about his conclusions on the *Ligurinus.* It is calmly assumed that he was infallible in one half of his argument and totally wrong in the other. But he was no such phenomenon. The truth seems to be that Köpke produced an extremely valuable book, but one which is necessarily inadequate. Its comparisons between Hroswitha's works and their sources, for instance, can hardly take the place of thorough-going philological research, which should include comparisons with the works of contemporaries and, as Aschbach indicated, with those of Celtes, Reuchlin, and other humanists.[105] As to paleography, its meager description of the Munich codex was insufficient even at that time; today it would hardly come under such a designation.

"I can only express my regret," Professor Waitz wrote in his review of Aschbach's lecture, "that this estimable scholar, known through his

manifold historical works, has entered a field where he is obviously not at home, and has published a treatise of which one can only hope, in his interest, that it may soon be forgotten."[106] To which Professor Aschbach blandly replied: "A scholarly refutation would then, of course, no longer be necessary."[107]

Köpke's book was a serious effort to answer the charges, but it was certainly *not* a definitive refutation.

Hroswitha among the Novelists

IN 1872, after fifty years of teaching, Aschbach — by then Ritter von Aschbach — retired from the University. He died in April 1882, at the age of eighty-one. As his biographer wrote, "A quiet existence, devoted with equal zeal to research and learning, to a kind of priesthood of scholarship, far from all vanity and false ostentation — such was Aschbach's life."[108]

Few people see the reports of the sessions of the Vienna Academy, and the reprint of Aschbach's study also appears to have been forgotten in the years that followed. So one finds with some surprise William Henry Hudson, the author of *Green Mansions,* mentioning it in his essay "Hrotsvitha of Gandersheim," published in July 1888 in the *English Historical Review.*[109] Hudson did not accept Aschbach's reasonings as conclusive: "At most he has done no more than suggest that possibly the works bearing Hrotsvitha's name may be a forgery; he has certainly not shown they are so; still less that they are the productions of Celtes and his friends."[110] He recognized that Hroswitha's works yielded "matter for surprise," and that the purity of her Latin and her use of the dramatic form were "remarkable." Yet he thought that the forgery theory was not consistent with itself:

> By the hypothesis, Celtes was an extremely clever forger: he possessed, as Aschbach puts it, "a remarkable talent for imitating in a masterly way ancient and medieval versification"... But how came it, then, that in forging a manuscript of the tenth century he wilfully employed language which Aschbach pronounces so decidedly to belong to the fifteenth century? that he knowingly adopted a form which Aschbach says would never have been used by Hrotsvitha? and that he exhibits constantly a knowledge of the classics and a general culture, which, if we are to credit Aschbach, it is so unlikely that Hrotsvitha could have possessed? It would have been easy for one with his *ausgezeichnetes Talent* to avoid these inconsistencies, and one would think that to avoid them would have been his first aim... The idiosyncracies observable in these writings, from the very fact that they do not seem to belong to the tenth century, would have been certain to be avoided by any one ambitious of successfully forging a tenth-century document.[111]

In discussing Hroswitha's works, the English novelist too was struck by her worldly knowledge. "We cannot suppose," he commented, "that

one who could write the comedies of *Abraham, Dulcitius,* and *Calimachus* could have retired into solitude before she had seen a good deal of life." He was even shocked by her liberties and wondered whether "in writings of this kind the ethical doctrines are ever of sufficient value to excuse the form in which they have to be presented." Hroswitha allowed "a little too much of woman's nature to peep out through the ascetic's garb." And so he concluded:

> There is certainly a startling rashness in this young nun, who turns aside from no company and hesitates before no scene. Yet with all this, be it said, there is no disfiguring coarseness: the incidents may be given with extraordinary directness of expression, the dialogue may be astoundingly plain and unvarnished, yet somehow Hrotsvitha never becomes impure. From the common taint of lubricity she was saved by the clear, simple, naive innocence that runs through all her plays. The very boldness with which this secluded maiden handles the most dangerous themes seems in itself to furnish her best defence. . .[112]

The creator of Rima, the fascinating bird-woman of the jungles of Guayana, did not find it hard to believe in the reality of Hroswitha. And one may well understand that it was precisely the paradox of her life and writings which endeared the young nun to Anatole France. Two of his essays in *La Vie Litteraire* deal with Hroswitha's plays,[113] "in which the virgins of the Lord speak with so much simplicity," and which, he thought, were particularly suited to marionette shows.[114] He liked best the drama about the repentence of Mary:

> If ever I have the great honor of being presented to the actress who plays the leading parts in the theater of the marionettes, I shall throw myself at her feet, kiss her hand, touch her knees, and entreat her to play the rôle of Mary in the comedy of my abbess. "Mary, the niece of the holy Abraham," I shall say to her, "was a hermit and a courtesan. Here are some grand situations, to be expressed with a few gestures. A charming marionette like you will surpass in them all the actresses of flesh. You are quite small, but you will look big because you are simple; whereas in your place a living actress would look small. Besides, there is no one else today able to express religious feeling but you."[115]

France saw his hope realized. Hroswitha's *Abraham* was performed by the marionettes of M. Signoret, and he had a chance to enjoy this "most graceful curiosity." What could have been more welcome to his spirit, "open to the whisperings, perfumes, and shadows of the past"?[116] With relish he described the hermit's visit to the house of ill fame in Alexandria, generously helping the dramatist with significant little hints. France was still to write his own *Thais,*[117] but already with mock unction he praised the theme of the converted harlot: "On this subject the White Rose of Gandersheim, in her effort to show the final triumph of Chastity, wrote a comedy at once full of naiveté and boldness, barbarism and subtlety, and one which only the Saxon nuns of the time of Otto the Great and the marionettes of the Rue Vivienne could perform."[118]

Hroswitha, whether she ever lived or not, was a delightful person — worthy of the imagination of a poet. One may think that Celtes and his friends, had they been the forgers of her works, would have produced writings in accord with the conventional view of a tenth-century nun. But what fun would that have been? And what glory would that have brought to Germany? There were plenty of monks who fabricated dull chronicles and documents; these are the concern of local historians, and nobody cares when they are exposed. Celtes, if he was a forger, would have tackled bigger subjects: an Ovid, Apuleius, Phaedrus — or a Hroswitha, a greater and bolder Charitas Pirckheimer placed in the Ottonian age. Incomparably more vital, appealing, and original than any of his heroines, such a personality would have stirred his creative fancy. Sensual and skeptical, the humanist poet appreciated in Hroswitha the very qualities which later fascinated the humanist novelist, Anatole France.

Winterfeld on the Alderspach "Gallicanus"

IT is not the purpose of this article to make a complete survey of the Hroswitha literature, but certain recent studies must be considered. Wilhelm Gundlach's *Hrotsvitha's Otto-Lied*[119] is important, not because of any original contribution it contains, but because it brings together a good deal of information about the age of Otto in an easily accessible form. The chapter "Der Hrotsvitha-Streit"[120] gives a fair review of Aschbach's charges and Köpke's "brilliant" refutation, although it is too brief to be specific. Only one point is discussed independently. "Aschbach's reference to Celtes's attempt to mislead the learned world with alleged works of Ovid and Apuleius," Gundlach wrote, "has hardly any significance since, in any circumstances, it remained only an attempt; and probably it happened because Celtes, happy about the discovery which he had not made himself, after receiving the first unreliable news, promised more than the find warranted."[121] Gundlach's style of refutation, one must admit, was much less brilliant than Köpke's.

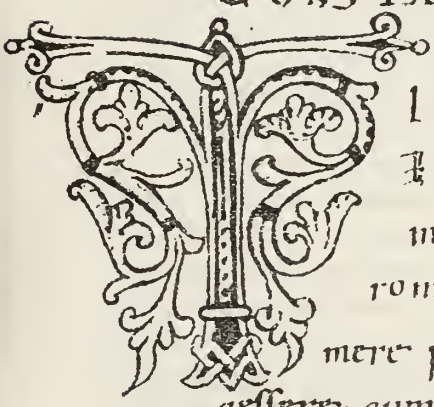
In 1902 appeared the most erudite edition, *Hrotsvithae Opera,* with an introduction and notes in Latin, by Paul von Winterfeld.[122] The German scholar accounts for each word of Hroswitha, noting its recurrence in the various pieces. His "Index Verborum" alone occupies over three hundred pages set in two columns. Still more enlightening are the indications of the poet's sources, or of parallel passages in other writers. Unfortunately, even this great work cannot dispose of the need for a close comparison of Hroswitha's language with that of her contemporaries and of the humanists. In this respect, Eva May Newnan's modest *The Latinity of the Works of Hrotsvit of Gandersheim*[123] may be regarded as a promising experiment. Miss Newnan lists about one hundred Greek words or Greek derivatives in Hroswitha's works;[124] about five hundred unusual

Latin words;[125] over seventy words which cannot be found in Forcellini's great Latin lexicon but only in glossaries of medieval or modern Latin;[126] a number of words which are not to be found in any dictionary;[127] and about two hundred words which Hroswitha uses with a new meaning.[128] Brought together in one volume, this mass of foreign, new and unusual expressions gives a striking picture of the extraordinary vocabulary of the young tenth-century nun; more than that, it reveals her as a reformer of the language. Encountered singly in the text, these neologisms may be baffling but are not too conspicuous; together, however, they acquire a color which seems distinctly modern, and indicate a mentality which is alien to the tenth century.[129]

The only evidence in Winterfeld's book which could materially — indeed vitally — affect the question of authorship is stated in a single line of the introduction.[130] Fourteen years earlier, O. Holder-Egger had described a Passionale (no. 2552 at Munich, formerly Alderspach 22), which, consisting of 182 leaves in two columns, was "written by several hands in the second half of the twelfth century."[131] The first item in the volume was the *Gallicanus,* which Holder-Egger listed without mentioning Hroswitha's name. Winterfeld examined the book and — this was his great discovery — found that it was made from the Munich codex "by that second hand which had already been mentioned."[132] Which "second hand"? The answer is not simple. Winterfeld's introduction consists of only four pages in large type, but his notes to the introduction fill ten pages in the smallest type; and since one reference leads to another, it requires a considerable amount of research to ferret out their meaning. The author's hard, compact Latin style is certainly no help. It is hoped, however, that the following is a correct analysis of his scattered statements:

The Munich codex was written at the end of the tenth or at the beginning of the eleventh century; its three parts are the work of several hands (*manus . . . diversae sunt*), and no one part is written throughout by the same hand. These scribes of the codex Winterfeld calls, collectively, "the first hand" (*prima manus*), designating it with the letter "M" (after *Codex Monacensis*); its corrections he marks with M^1. Besides this, he recognizes what he variously calls "the other hand" (*alia manus*), "a contemporary hand" (*manus aequalis*), and "an almost contemporary hand" (*manus fere aequalis* and *manus paene aequalis*); and notes its corrections with M^2. To this hand, which is presumably of the early part of the eleventh century, he attributes, in addition, the arguments to the plays. He admits that it is extremely difficult to differentiate the corrections of this hand from those of the first, and he points out only those of which he is absolutely certain. This, however, is not enough. Winterfeld also distinguished "a second hand" (*secunda manus*), which introduced corrections in the twelfth century. This was supposedly the hand that made the copy of the *Gallicanus* found in the Alderspach Legendary.

Q uẽ pperare quidem ciciuſ pre cepit in urbẽ.
Hunc functum cernens pdictuſ lumine princepſ
Et credens ſigno diuino numine facto.
Feſtinat ſubito clamari cũ conuge cara.
Pergere quo paulũ cognouerat eſſe beatum.
Ipſius multa turis comitante caterua.
Qui pariter ſacro baptiſmate tincti.
Porſus delicti mundantur ſorde euecti.



CONSTANTIN IMP. GALLICANVS
CONSTANTIA. Armonia. Aruca
Iohannes. Paulus. Principes
ITEM DE GALLICANIS
monarũ qua gentiũ qua ſeſſorũ
romane ſolũ reſiſtere paci. noſtriſque
mere pceptuſ reluctari bello prohibiſ
ceſſere. cum protu ſerenitate. id tabuit

INCIPIT HYSTORIA

I 12

poſtq ſtirps Caroli magni deſijt ſuperos Rhomanũ
adſcaxones migrauit quod Henricus pius cum
uxore mathelda ſuſcepit

Poſtquã rex regum qui ſolus regnat in æuum
Verſe cunctorũ transmutans tempora regum
Iuſſit francorũ transferri nobile regnum
Declaram gentem ſaxonũ nomen habentem
A ſaxo pduriciam mentis bene firmam
Dluſ oddonuſ magnu ducis et uenerandi

Facsimiles of Passages from the Munich Codex
From the "St. Dionysius," "Gallicanus," and "Gesta Oddonis"

It is a complicated theory, and perhaps Winterfeld's own words may explain it best:

> There has been no agreement about the age of the corrections up to this time. Magnin attributed most of the corrections in the plays to Celtis, and Bendixen also regarded them as by the same hand; however, since Barack realized that the Pommersfeld codex was not copied from Celtis's edition but from the Munich codex, wherever the apograph [the Pommersfeld codex] agrees with the original, it seems established that the correction is an old one. I, too, have recognized that many of the corrections were made by Celtis (whose labor Köpke showed in a facsimile of parts of the *Dionysius* and the *Gesta Oddonis*), yet no fewer corrections were made partly by the contemporary or almost contemporary hand which remained uncorrected in the Pommersfeld codex. Further, there is some mixed reading in the apograph, where from the two previous readings a new one (*novum portentum*) doubtless emerged. Therefore, that everyone might form his judgment, when an old correction from the Munich codex was to be noted (for Celtis's corrections I have altogether ignored), I have also added the reading of the apograph, unless the latter was the accepted reading (*lectio recepta*). The matter is entirely clear; and it makes it still more so that the corrections in the Alderspach copy of the *Gallicanus* cannot be considered more recent than the twelfth century, because these are all that it contains.[133]

None of the earlier scholars — and Pertz, Ruland, Barack, Aschbach, and others could be mentioned besides Magnin and Bendixen — had as much as noticed the presence of these old corrections in the Munich codex, whereas Winterfeld not only spotted them but could differentiate among them the hand of the copyist of the *Gallicanus*.[134] Not one of these corrections, nor a single line of the play was presented in facsimile; yet Winterfeld's conclusion establishing a connection between the Munich and the Alderspach codices was accepted without the slightest doubt or further inquiry. "The *Gallicanus*," Strecker wrote, "was copied from our codex, was broken into scenes and prepared for performance. Winterfeld had brought to light (*aufgestobert*) the copy from the twelfth-century Alderspach Legendary, and published it in his edition."[135] And again: "It is a pity that at the time of the publication of Aschbach's charges it was not known that the *Gallicanus* had been copied in the twelfth century from the St. Emmeram codex."[136] Winterfeld died in 1905 at the age of thirty-two, and in the following year Strecker published a new edition of Hroswitha, largely drawn from his work.

The Cologne and Klagenfurt Manuscripts

WINTERFELD wondered how the manuscript of Hroswitha's works found its way to St. Emmeram. He struck upon the idea that "the learned men," whose advice the young nun sought and to whom she addressed one of her epistles, must have been among the monks of St. Emmeram, who may have been the teachers of the Abbess Gerberga

as well as her own. And so he suggested[137] that copies of Hroswitha's first and second books (not all the plays, of course, as is evident from her letter) must have been sent to St. Emmeram for approval.[138] But where were these *exemplaria*?

Unfortunately, no such manuscript could be expected to turn up at St. Emmeram, since the catalogue of the monastery library, prepared by Abbot Ramwold in 1337, does not even mention Hroswitha's name, the catalogue of 1500 being the first to list her works. Then in 1922 Goswin Frenken, a young teacher,[139] announced that in the city archives of Cologne he had found the apograph of just such a "recension copy" containing the first four plays: the *Gallicanus, Dulcitius, Calimachus,* and *Abraham.*[140] It was part of a larger codex, which included a number of other works, all written "by several hands of the twelfth century." The manuscripts were bound together some fifty years before, Hroswitha's plays occupying the first sixteen leaves. There was no mark of ownership; yet from the nature of the other items, Frenken detected "a certain probability" that it might have originated in or near Cologne. He thought especially of the monastery of St. Pantaleon — a most likely place to find a Hroswitha manuscript. St. Pantaleon was the favorite residence of Archbishop Bruno, the brother of Otto the Great, who attracted to his court scholars from everywhere. It is easy to imagine the archbishop taking an interest in the works of the young nun of Gandersheim, particularly if his niece Gerberga approached him in the matter. So Frenken maintained that the Cologne manuscript answered "all the positive and negative criteria" of having been made from a "recension copy" such as Winterfeld postulated; and, although he admitted that one could hardly go beyond surmise, he suggested that the archbishop was the recipient of the original. "One may think," he wrote, "first of all of Bruno, of whom Hrotsvit says in her *Gesta* that 'no wiser man lives among the mortals of this brittle world.' Would not Gerberga, who later submitted another work of Hrotsvit to another bishop, Wilhelm of Mainz, have thought of her uncle, the most competent judge in such matters, when she was seeking opinion about the unknown enterprise of one of her nuns?" And if Bruno was too high a personage to consult, one might think of Folkmar, his archdeacon and successor, or of Ruotger, his biographer.[141] Both were "probably" Saxons and "perhaps" were once monks at Korvei.

A comparison of the newly-found manuscript with the St. Emmeram codex disclosed substantial differences, showing that it embodied the long hoped-for "independent tradition."[142] One line of the *Calimachus* in the Munich codex reads "poenitet me deliqui" (I repent of the crime which I committed), with the correction "que" above "me." The editors printed various readings: Schurzfleisch wrote "delicti," Magnin "deliquii," and Winterfeld "poenitet me; deliqui." The Cologne manuscript gives the most sensible version, "poenitet me; quod deliqui." It has been noticed that a few lines were left out from the *Abraham* in the Munich codex

as also in every printed edition. *Abraham:* "Vidistin Mariam?" (hast thou seen Mary?); *Amicus:* "Vidi" (yea); *Abraham:* "Ubi?" (where?); *Amicus:* "Quia dictu miserabile" (because it is sad to tell) — a meaningless answer, even if one reads "qua" or "quam" instead of "quia." The Cologne manuscript includes the missing lines. There, upon Abraham's question "Ubi?" the Friend answers "In proxima civitate" (in the neighboring city); and when Abraham continues, "Cum quibus moratur quibus assimilari nititur" (one becomes similar unto those with whom one tarries), the Friend replies, "Piget dicere" (it is painful to say). "Quare" (why?), Abraham presses him, but the Friend still hedges, "Quia dictu miserabile" — and with this the passage becomes perfectly clear.

Yet the Munich codex is, as a rule, more exact than the Cologne manuscript, the copyist of which often spoiled the rhyme, overlooked many words, and wrote some confused sentences. This is not surprising, Frenken observed, considering that the Munich codex was written at the end of the tenth century at Gandersheim, whereas the Cologne manuscript was copied in the twelfth. Probably both manuscripts go back to a common, already faulty prototype. In the *Gallicanus,* for instance, both have "non irrumpo" instead of "interrumpo" (break in upon); in the *Dulcitius,* "blasphemie" instead of "blaspheme" (the noun here is "blasphema," a female slanderer, and not "blasphemia," a slander); and in the *Abraham* "observari" instead of "obversari" (to show oneself). The fault may have been Hroswitha's, or the copyist's. Otherwise, the Cologne manuscript largely corroborates the emendations of Winterfeld and Strecker, sometimes the one and sometimes the other.[143]

This was, indeed, an important find, and three years later it was followed by another. In 1925 Hermann Menhardt, a teacher in the Austrian city of Klagenfurt, came upon a Hroswitha fragment: two double parchment leaves and a number of small strips, which were used for lining and guard in the binding of a fifteenth-century manuscript.[144] The leaves contain lines 84-275 from the *Virgin,* and the strips, various passages from the *Sapientia.* "The manuscript was undoubtedly written by one hand," Mr. Menhardt observed; and he ascribed the writing to the eleventh century. Like Frenken, he produced no facsimile, but, for greater assurance, added that he had made his ascription "after careful comparison." He also gave a detailed list of the peculiar readings of the fragment. These, however, were not very important, for the manuscript was supposed to have been copied from the Munich codex.

Karl Strecker was the first to turn the new discoveries to good account. In 1930 he published a second edition of his *Hrotsvithae Opera,* which incorporated the variants of the Cologne manuscript. The original of the latter, he remarked in a new preface, "must be regarded (*certe . . . opinandum est*) as the copy which Hrotsvit sent to Archbishop Bruno or to someone else at his court."[145] *Certe* was a favorite expression with the Berlin professor. It was by this word that he translated Leuckfeld's

vermuthlich in connection with the manuscript of the *De Primordiis;* and now he used it for Frenken's *Vermuthung.*

Professor Aschbach was criticised for the boldness of his conjectures, but no one has taken offence at Strecker's positiveness, least of all Frenken. For the June 21, 1931 issue of the *Deutsche Literaturzeitung* he contributed a laudatory review, which was not altogether uncomplimentary to himself. "In his first Hrotsvita edition," he wrote, "Strecker could not go beyond Winterfeld, apart from small details; the present edition is the first which utilizes the newly-found tradition for the restoration of the text and which introduces a number of essential improvements. That these are accomplished with Strecker's mature, sharp-witted, and characteristic technique I do not need to mention."[146] After a brief review of the history of Hroswitha's works, Frenken also stated, without mentioning Celtes's name, that they were first printed at Nuremberg. "Albrecht Dürer himself," he added, "bestowed seven woodcuts upon the volume."

The Genuineness of Hroswitha — Still an Open Question

PALEOGRAPHY, the study of old handwriting, is a comparatively young science. The French Benedictine Mabillon and the Belgian Jesuit Papebroch were its chief founders in the seventeenth century, and Montfaucon, Maffei, Bentley, Toustain, and Tassin were its most ardent cultivators in the eighteenth. In Germany the great Leibniz made important contributions, but the development of the new science there had to wait until the nineteenth century. The editors of the *Monumenta Germaniae Historica,* begun in 1826, were not only historians but also paleographers. At the time of the Hroswitha controversy, Wattenbach, author of a brief *Anleitung zur Lateinischen Palaeographie,* 1866, and *Das Schriftwesen im Mittelalter,* 1871, was considered the leading authority in the field. But Wattenbach lacked a systematic approach. "His name," Traube wrote, "cannot be mentioned with those of Kopp, Massmann, and Zangemeister. He was an excellent collector and practitioner, but nowhere did he clear up the chaos which he had found and, alas, even augmented."[147] Ludwig Traube himself was perhaps the first modern paleographer of Germany. A great teacher, he was responsible for the training of many younger men, among them Professors E. K. Rand and Charles E. Beeson, the eminent American scholars.

This lapse of the science in the 1860's may explain the absence of a thorough-going study of the Munich codex. The accounts range from a paragraph, like Pertz's in the *Monumenta,* to a few pages, like Ruland's in the *Serapeum,* but all are deficient. Aschbach was justified in complaining that some of the editors had not even seen the manuscript. The first comments savoring of paleography were made by Professor Halm, di-

rector of the Munich State Library, in his letter declaring it a forgery. And these were also the last. In the past seventy-five years no one has even attempted a complete examination of the Munich codex. One is curious to know whether Traube did not have something to say about it. But he seems to have mentioned Hroswitha only once, in his essay on Maugérard, and there he merely stated that the French Benedictine published a "superficial paper" about "the Hrosvit of 1501."[148] It would, of course, be unwarranted to draw any conclusion from Traube's silence; his short life, as it was, was crowded with work.

The existence of the Munich codex and its late-Carolingian style are no guarantee of its authenticity. It is true that the medieval forger, as a rule, did not take the trouble to produce manuscripts of his fictitious documents; he merely described the book as "very old" and the writing as "hardly legible" and no questions were asked. Tritheim, for example, spoke of one of his alleged codices as "libellus antiquissimus," and of another as "ein alt verruntzlt buchlin."[149] This, however, does not mean that imitative writing was unknown. Toustain and Tassin mention in their *Nouveau Traite* the forgeries of a certain Alfonso Cocarelli, who, during the pontificate of Pius V, fabricated a manuscript filled with false privileges of Popes ad Emperors granted to various cities and containing fragments of "ancient" chronicles. "It is written," the authors note, "with pale ink, and the half-effaced letters have a misleading air of antiquity. The condition of the whole book is alike: the pages are torn, the margins are soiled, the characters are irregular, the lines are crooked, everything is pervaded by an obvious artificiality."[150] The humanists called all early writing "gothic," as did Celtes in describing the Hroswitha manuscript; but they certainly knew how to distinguish a Carolingian script, even without having the proper designation for it. And it stands to reason that there were plenty of scribes who were able to imitate it.

In fact, one of the difficulties of a paleographer in dating a manuscript is that the work may have been executed in the style of an earlier age, and not necessarily for the sake of a fraud, as was the case with poor Cocarelli who, after his hands were cut off, was sentenced to both the gallows and the stake. Probably the Utrecht Psalter is the best-known example of imitative writing. Written throughout in Rustic capitals and profusely illustrated with drawings in a decadent Roman manner, it has the appearance of a fifth- or sixth-century manuscript. Sir Thomas D. Hardy, Deputy Keeper of the Public Records in London, insisted that it *was* of the sixth century, even after a group of leading British authorities, supported by the best Continental scholars, declared it to be of the ninth century.[151] "Manuscripts," E. Maunde Thompson commented, "having their texts written in Rustic capitals and without separation of words, are generally to be accepted as of great antiquity, and not later than the sixth or seventh century. But [that] this character was sometimes used for the text in comparatively late manuscripts is proved by the existence

of the Aratus of the Harleian collection — a manuscript which is certainly not earlier than the ninth or tenth century, and in which the Commentary is written within the outlines of the Constellations in the Rustic capitals."[152] The Eadwin Psalter at Trinity College, Cambridge, and the Tripartite Psalter in the Bibliothèque Nationale, produced in the twelfth and thirteenth centuries respectively, are other examples of the use of an archaic form of writing.

The discussion of the date of the Utrecht Psalter fills several volumes, and the British Paleographical Society also published an autotype facsimile of the manuscript. Recently another, photostatic reproduction has been issued.[153] How different is the story of the Munich codex of Hroswitha! As already noted, there have been nothing but brief external descriptions of it; and only bits of engraved facsimiles, totalling thirty-nine lines in all, are in print.[154] As to the new finds, their contents have been amply discussed, but about the manuscripts themselves we know next to nothing. The copyist of the *Gallicanus* was identified by Winterfeld with that "second hand" which, in the twelfth century, introduced certain corrections into the Munich codex — corrections which no one else had noticed before. Winterfeld must have possessed magical insight to be able to recognize the scribe from a few words; but even he should not have dispensed with paleographical evidence. What is there to prove that the play is an integral part of the Alderspach codex and was not inserted later? Winterfeld states that "at the beginning of the book is the *Gallicanus* . . . ,"[155] but neither he nor Holder-Egger has given as much as a collation of the volume. Goswin Frenken is still more reticent about the writing of the Cologne manuscript; and one might hesitate to take the mere word of a writer who, as late as 1931, ascribed all the woodcuts of the Hroswitha edition of 1501 to Albrecht Dürer — when any layman can see that if the first two woodcuts are by Dürer the next five must be by someone else.[156] Could he not mistake, in the same way, a fifteenth-century manuscript for one of the twelfth century — the semi-roman script of the Rhine country for late-Carolingian? And finally there is Hermann Menhardt's assurance that the Klagenfurt fragment dates from the eleventh century. The apparent ease with which he lists the accents and diacritical marks may appear astonishing to anyone who has ever tried to decipher the reverse side of a leaf glued for centuries into a binding.

One should remember, of course, that Karl Strecker vouches for the genuineness and age of the new manuscripts. The present writer, however, believes that it would be unfair to shift the question to personal grounds. One has the *right* to ask for objective evidence — the discoverers should have presented it unasked. After all, Professor Strecker may have been mistaken, as he was about the copy of the *De Primordiis,* in which he was so anxious to see the confirmation of an independent tradition. Modern scholars, without modern safe-guards, are no more immune from error than were the six humanists who, according to Köpke, mistook the mil-

dew of the forged Ebrach codex of the *Ligurinus* for the patina of the twelfth century. And if these new manuscripts were made in Celtes's time and in imitation of eleventh- or twelfth-century manuscripts, their age is as difficult to determine as that of the Munich codex itself, which Professor Halm condemned on no less than six counts before he suddenly changed his mind. Further, Frenken, Menhardt, Strecker may all have been the victims of a fraud recently committed, in answer to Winterfeld's theory. The disclosure of the fabrication of more than fifty Victorian "first editions" — of works by Wordsworth, Tennyson, Dickens, Thackeray, the Brownings, etc. — should serve as a warning that the age of literary impostures is by no means over. The London forgers carried on a most elaborate correspondence for years and wrote innumerable literary and bibliographical articles to establish the authenticity of their wares; and that they turned out to be no less distinguished personages than Thomas J. Wise, a former president of the British Bibliographical Society, and Harry Buxton Forman, the great Shelley scholar, lends an additional moral.[157]

Ordinarily in discussing a manuscript one does not demand photostats. But the case of Hroswitha is by no means ordinary; here the very absence of reproductions may appear suspicious. It is unique, indeed, that a few men should presume to settle a controversy of such dimensions by statements of one line, without producing any paleographical evidence. The Hroswitha manuscripts should be subjected to intensive examination — possibly, like the Utrecht Psalter, by a commission of experts. Such an examination could be particularly effective today through the use of photo-chemical processes. By ultra-violet and infra-red rays the composition of the ink, of the text as well as of the various corrections, might be determined, and similar tests might also indicate the age of the parchments.[158] In addition, complete photostats should be published so that the writing — not only the individual characters but also their relationship and total effect — may be thoroughly studied.

Until all this can be done — that is, until after the War — scholars would do well to reserve their judgment.[159]

Notes

1. Aschbach, *op. cit.*, pp. 70–81.

2. Ruland, *op. cit.*, p. 20. Celtes gave the copy of the arguments of the legends separately to the printer; since they were too long, "naturally he could not copy them into the proper places of the codex."

3. Aschbach, *op. cit.*, pp. 85, 86.

4. *Die Geschichte der Ommaijaden,* Frankfurt 1829–30, in two volumes; *Geschichte Spaniens und Portugals zur Zeit der Herrschaft der Almoraviden und Almohaden,* Frankfurt 1833–37, in two volumes. One of his earliest books was *Geschichte der Westgothen,* Frankfurt 1827.

5. Aschbach, *op. cit.*, p. 92.

6. Winterfeld, *op. cit.*, p. 52, lines 13–17. "Maxime septenis Sophiae repleta fluentis" refers to the trivium and quadrivium.

7. *Op. cit.*, pp. 93–4. 8. *Ibid.*, p. 94. 9. *Ibid.*, p. 97.

10. Berlin 1867, 185 pp. 11. *Ibid.*, pp. 40–45.

12. *Op. cit.*, p. 107. 13. *Ibid.*, p. 109. 14. *Ibid.*, pp. 112–13.

15. Soon afterwards Köpke published a short popular biography of Hroswitha, entitled *Die Älteste Deutsche Dichterin.*

16. *Op. cit.*, pp. 237–53. 17. *Ibid.*, p. 240. 18. *Ibid.*, p. 245. 19. *Ibid.*, p. 246. 20. *Ibid.*, pp. 245–8.

21. Barack, *op. cit.*, p. xlvii. "Nicht weniger auffallend und ihre weibliche Natur verrathend ist der sehr häufige Gebrauch von Diminutivformen." Barack quotes a number of examples — words like *gloriola* (from "gloria"), *gratiola* (from "gratia"), *infantula* (little girl), *litcrulae* (from "litterae"), *carminulum* (from "carmen"), *tempusculum* (from "tempus"), and so on.

22. Polheim, Karl, *Die Latcinischc Reimprosa,* Berlin 1925, p. 29. "About the rhythm in Hroswitha's plays Köpke had written all sorts of things which rest on good observation, but which are in part antiquated." And again: "It is also plain that the impression of rhythmic movement, which Hroswitha's prose undoubtedly awakens, owes its origin mostly to syntactical grouping."

23. Polheim treats at length (*op. cit.*, pp. 436–509) of the "survival" of the theory of rhymed prose, listing and describing no less than one hundred and fifty books, published on the subject since the middle of the fifteenth century. Eleven of these appeared before the Hroswitha volume of 1501 — works by Aeneas Sylvius, Dati, Publicius Rufus, Trapezuntius, Mancinellus, Sulpitius, and others. Mancinellus, for instance, gave a clear definition of both *homotcleuton* (the use of words with the same endings) and *homoptoton* (the use of words in the same case or with the same inflection). Celtes's *Ars Versificandi* was published in 1486, and reprinted in 1494. Several of these early books on versification were analyzed by the present writer in "Poets, Scholars, and Grammarians" in the June 1938 issue of More Books.

24. *Ibid.*, p. 252. It might be noted here that the editor of Celtes's correspondence thought that he had found a solution. Whenever the words *Cymbrica Barbara* occur in Ulsenius's letters, he adds the explanation that "she is the heroine of the fourth book of Celtes's *Amores.*" (*Op. cit.*, pp. 91, 131, 203, etc.) However, the earliest letter dates from 1492, whereas the *Amores* was not published until 1502. It has been suggested (*Briefwechsel,* p. 91) that the correct date of this letter was 1496, which would help to overcome the difficulty.

25. *Op. cit.*, p. 47. 26. *Ibid.*

27. *Ibid.*, p. 49. Strecker, who fears that the last passage of the legend cannot bear translation, nevertheless believes that "the poet shows here more of her individuality than anywhere else; she shows her humor." (*Op. cit.*, p. 579.) Similarly, Helene Homeyer, who in 1936 published a German translation of Hroswitha's works, sees in the passage an expression of her "charming hilarity" (*liebenswürdige Heiterkeit*). P. 29.

28. *Op. cit.*, p. 54. 29. *Ibid.*, p. 56. 30. *Ibid.*, pp. 140–41. 31. *Ibid.*, pp. 141–142, 145. 32. *Ibid.*, p. 140. 33. *Ibid.*, p. 76. 34. *Ibid.*, p. 81.

35. *Ibid.*, p. 83. The abnormal passion of the Calif "is merely dryly told in the Spanish priest's narrative, whereas in Hroswitha's writing the beauty of the young Christian

is painted with vivid colors; the Calif makes a complete confession of his love; he attempts to kiss the young man, who answers with a bloody blow..."

36. *Ibid.*, p. 88.

37. Georg Waitz, "Widukind von Korvei" in *Göttingische Gelehrte Anzeigen,* September 4, 1867, pp. 1429–1440, gives a number of other reasons for Widukind's priority. Köpke remarked that one may regard Widukind's book as "a supplement to Hroswitha's *Gesta Oddonis";* Waitz replied that "one should rather regard her work as a supplement to Widukind's."

38. *Op. cit.*, p. 93. 39. *Ibid.*, p. 109. 40. *Ibid.*, p. 110. 41. *Ibid.*, p. 116. 42. *Ibid.*, p. 119.

43. *Ibid.*, p. 120. Eecardus (Johan Georg Eekhart) believed (*Veterum Monumentorum Quaternio,* p. 27) that he was the monk Wichbert who later as Bishop of Hildesheim officiated at the dedication of the chureh of Gandersheim. Pertz, however (*Monumenta Germaniae Historica,* vol. 4, p. 165), suggested that his real name was Egbertus, and that he was the son of Prince Liudolf and Princess Oda. *See* also Paul Lehmann, "Corveyer Studien" in *Abhandlungen der Bayerischen Akademie der Wissenschaften,* Munich 1919, pp. 4–9.

44. *Op. cit.*, pp. 232, 234. 45. *Ibid.*, pp. 232–33. And Hasse, *Die Reimchronik des Eberhard von Gandersheim,* Göttingen 1872, p. 18 *et seq.*

46. *Op., cit.*, p. 254. 47. *Ibid.*, p. 254–55.

48. "If we can traee any influence of her works in the convent itself," Streeker writes (*op. cit.*, p. 641), "it is — irony of world history! — in the forged documents of Gandersheim. Köpke, p. 254, suspects that in the fabrieation of these documents the *De Primordiis* must have played a part. Undoubtedly there are certain coneordances present in them; however, I would rather leave the matter undeeided..."

49. The quarrel is related at great length by Hermann A. Lüntzel in his *Geschichte der Diöcese und Stadt Hildesheim,* 2 volumes, Hildesheim 1858. Sophia, the daughter of Otto II, entered the monastery of Gandersheim in 979. She took the veil from the Arehbishop of Mainz and on various oeeasions spurned the authority of the Bishop of Hildesheim. Upon her instigation, the arehbishop performed the ceremonies at the dedieation of the new church in September 1000, a function which Bernward, Bishop of Hildesheim, elaimed for himself. The Bishop had a powerful support in the King, his former pupil, and during his lifetime he kept his prerogatives.

50. *Op. cit.*, p. 259. 51. *Ibid.*, p. 260.

52. *Histoire Littéraire de la France,* 1832, vol. xvii, p. 288.

53. *Geschichte des Mittelalters....* Berlin 1844, p. 14. 54. *Ibid,* p. 3.

55. *Op. cit.*, p. 264. 56. *Ibid.*, pp. 266–68. 57. *Ibid.*, p. 269. 58. *Ibid.*, p. 270. 59. *Ibid.*, p. 272. 60. *Ibid.*, p. 273. 61. *Ibid.*, p. 274. 62. *Ibid.*, p. 276. 63. *Ibid.*, p. 277.

64. "Über den Ligurinus" in *Forschungen zur Deutschen Geschichte,* Göttingen 1871, vol. xi, pp. 163–300. 65. *Ibid.*, p. 173. 66. *Ibid.*

67. Pannenborg also pointed out the frequent use of the letter n instead of a v (printing *una* for *uva,* for instance), whieh suggests that the printer worked from an ancient manuscript; similarly, spellings like *contempnare, dampnare,* etc. occur only in old manuseripts. *Ibid.*, pp. 166–67.

68. *Ibid.*, p. 231. 69. *Ibid.*, p. 173 and pp. 238–56.

70. *Ibid.*, p. 239.

...nam *Teutonus incola* dixit
Franconefurt; *nobis* lieeat sermone latino
Francorum dixisse vadum, etc.

71. *Ibid.*, p. 242:

Hoc quoque per cunetas requator Teutonus urbes
non modo Teutonicas, sed et *hic* et ubique jacentes
Jus habet, etc.

72. "Allein schon aus dieser Stelle ergiebt sich mit Sieherheit, dass wir es mit einem Italianer, und da Italia eeht mittelalterlieh bei ihm meist nur einen Theil Oberitaliens bedeutet, mit einem Dichter aus Oberitalien zu thun haben." *Ibid.*, p. 242.

73. *Ibid.*, p. 243. 74. *Ibid.*, pp. 244–46. 75. *Ibid.*, p. 247. 76. *Ibid.*, p. 248. 77. *Ibid.*, p. 252.

78. Writing of the various German tribes which "from every part of *Alemannia* pour into the royal camp, the poet uses the expression *dissona barbaries,* which shows that he was a foreigner. *Ibid.,* p. 251. The poet also refers to the *Cimbri feroces,* which, Pannenborg admits, "really tempts one to think of Celtes, who had a predilection for the Cimbri." *Ibid.,* p. 249.

79. *Ibid.,* p. 254. On the other hand, the fact that he was a Lombard explains his mistakes about twelfth-century German life; as also his omission of the events of the later years of the Emperor's reign. Being an Italian, he was interested only in the Italian wars.

80. *Historische Zeitschrift,* Munich 1871, pp. 388–89. 81. *Ibid.,* pp. 397–98. 82. *Ibid.,* pp. 397–98. 83. *Ibid.* 84. *Ibid.,* pp. 397–98. 85. *Ibid.,* p. 399.

86. "Magister Guntherus und seine Schriften" in *Forschungen zur Deutschen Geschichte,* vol. xiii, pp. 227–331.

87. *Ibid.,* p. 228. "...seinem ganzen Character und seiner Gesinnung nach ein Deutscher sein müsse."

88. *Ibid.* "Only a German could have such a devoted love (*innige Liebe*) for Frederick and his house; such an open and lively enthusiasm for the majesty of the Empire that has descended upon a German would be incredible in a foreigner."

89. *Ibid.,* pp. 271–304. 90. *Ibid.,* p. 290. 91. *Ibid.,* p. 292.

92. *Ibid.,* p. 303 "...seine deutsche Vaterlandsliebe."

93. See *supra.*

94. *Op. cit.,* p. 26. 95. *Ibid.,* p. 90; and pp. 77–91.

96. Pannenborg, *op. cit.,* p. 227.

97. Gaston Paris studied at Bonn in 1856–57 and at Göttingen in 1857–58. In 1872, the year in which his study on the *Ligurinus* appeared, he was made professor of medieval French literature at the Collège de France. Paris was one of the most erudite and brilliant French literary historians of his time.

98. *Op. cit.,* vol. ii, pp. 756–60.

99. Wattenbach, *op. cit.,* Berlin 1886, vol. i, p. 314.

100. *Op. cit.,* pp. 243–44.

101. See p. 103 in the March isse of More Books. According to the fact quoted by Aschbach *(op. cit.,* p. 33) the codex was supposed to have been returned to the monastery by Frederick Rosenritter; and this is also the text reproduced in the *Briefwechsel,* p. 119. Köpke discusses the matter on pp. 252–53.

102. Lüntzel's history of Hildesheim was published in 1858; but Leibniz already doubted the genuineness of these documents.

103. See pp. 101–102 in the March issue of More Books. 104. See notes 15 and 16 in the March issue of More Books; also Joseph Chmel, *Die Handschriften der Hofbibliothek in Wien,* Vienna 1840, pp. 312–30.

105. Aschbach, *op. cit.,* p. 24. 106. Waitz, *op. cit.,* 1270. 107. Aschbach, *op. cit.,* p. 76.

108. Karl Schrauf, *Joseph von Aschbach,* Vienna 1900, p. 9.

109. *Op. cit.,* pp. 431–59 110. *Ibid.,* p. 432. 111. *Ibid.,* p. 434. 112. *Ibid.,* pp. 445, 456.

113. "Les Marionettes de M. Signoret" and "Hroswitha aux Marionettes" in *Oeuvres Complètes,* Paris 1926, vol. vi, pp. 464–68 and vol. vii, pp. 23–31. The first essay originally appeared in the June 10, 1888, and the second in the April 7, 1889, issue of *Le Temps.*

114. *Op. cit.,* p. 465. 115. *Ibid.,* p. 466. 116. *Ibid.,* p. 26.

117. The novel was published in October 1890, with the imprint of 1891.

118. *Op. cit.,* p. 31. 119. Innsbruck 1894, 654 pp. 120. *Op. cit.,* pp. 207–24. 121. *Ibid.,* pp. 217–18.

122. Berlin 1902, 552 pp. 123. Chicago 1939, 92 pp.

124. Like *protoplastus* (Adam), *energumus* (palsied), *cauma* (heat), *chirogcaphum* (contract), *epitritus* (of four thirds), *hemiolius* (of three halves), *paranymphus* (groomsman).

125. Like *coinquinatio* (pollution), *libramen* (balance), *altithronus* (throned on high), *almities* (kindliness), *moderamen* (direction), *flammivomus* (flame-spitting), *fluctivagus* (roving through the waters).

126. Like *enarithmus* (individual), *mansurnus* (year), *celsitonans* (thundering on

high), *cunctigenus* (of every kind), *praenitidus* (very beautiful), *circumdiffundo* (scatter about), *contraluctor* (struggle against).

127. Like *expergiscor* (awake from death), *attactus* (influence), *popellus* (man), *refrigerium* (chill), *concrepo* (shout aloud), *scalpo* (to be eager) *pertranseo* (suffer).

128. Like *agnitio* (acquaintance), *barathrum* (the pit of hell), *coluber* (epithet of the devil), *numen* (divinity, in the Christian sense), *pontificatus* (diocese), *praesul* (epithet of the pope), *conquinisco* (worship).

Miss Newnan's study, prepared as a doctoral dissertation, must have taken a full year's work; and to make a thorough exploration of the philological aspects of the Hroswitha problem, at least half a dozen similar essays would be required. It seems, therefore, that Professor Waitz was asking a good deal when he told Aschbach in his review (*op. cit.*, p. 1240) that it should have been his duty to compare Hroswitha's language with that of the German humanists.

129. Perhaps the most notable contribution to Hroswitha scholarship in recent years is Karl Polheim's *Die Lateinische Reimprosa*, Berlin 1925, which has a chapter on "Hrotsvit" (pp. 1–40). Polheim showed that the rhymed prose of Hroswitha's plays was not uncommon at that period. "They tried to declare her works," he wrote, "humanistic forgeries; this could never have happened if they had been able to detect in them the rhymed prose of the tenth century" (p. 1). And again: "About the middle of the tenth century the rhymed prose begins to unfold. The rhymes of Hrotsvit are still fairly isolated; but this premature flowering spread, with more and more similar creations, in the incoming eleventh century" (p. 363).

But why should a knowledge of rhymed prose have prevented Professor Aschbach from attributing Hroswitha's works to Celtes and his friends? It would seem that they could have been trusted to compose rhymed prose, after they had mastered leonine hexameter. For although it has taken some time for modern scholars to discover the peculiarities of early medieval literature, the humanists — as Mr. Polheim himself has so persuasively shown — were thoroughly familiar with rhymed prose. (See nots 22–23.)

There is indeed only one remarkable omission in Mr. Polheim's splendid book. It lists, as mentioned before, one hundred and fifty volumes on verse, but it does not say a word about Celtes's Ars Versificandi. *How could Mr. Polheim forget about this famous work of the first poet-laureate of Germany?*

The Russian scholar Boris I. Jarcho called attention (*Speculum*, 1927, pp. 343–44) to certain expressions in the *Vita Mathildae* written in the last years of the tenth century, which supposedly prove that Hroswitha had, contrary to accepted opinion, an influence upon medieval poetry. As in the case of the *Vidukind*, was it not possible that the authors of Hroswitha's works used the *Vita Mathildae?*

130. *Op. cit.*, p. iv.

131. "Aus Münchener Handschriften" in *Neues Archiv der Gesellschaft für ältere deutsche Geschichtskunde*, Hanover 1888, vol. 13, pp. 573–4, 577. The author also remarks: "I could not ascertain the origin of the statement in the Munich Catalogue of Manuscripts, according to which no. 2552 was written between 1126 and 1146."

132. Winterfeld, *op. cit.*, p. iv. "...quem cum ex. s. Emmerammi codice manum secundam iam passo descriptum esse cognovissem."

133. *Op. cit.*, p. xi.

134. Köpke seems to have been the first to call attention to the fact that only part of the corrections in the Munich codex are by Celtes, while the rest are by an eleventh-century hand. "Is it believable," he asked, "that Celtes, in order to make his forgery more convincing, introduced such seeming corrections twice, in an old and in a new script? The Pommersfeld codex was copied before Celtes made his corrections; is it likely that he would have allowed a copy of the forged codex to be prepared before he himself had revised it?" *Op. cit.*, p. 246. But neither Köpke nor Gundlach, who further elaborated the theme (*op. cit.*, p. 219), knew of more than two sets of corrections.

135. *Op. cit.*, p. 630. 136. *Ibid.*, p. 646.

137. Winterfeld, *op. cit.*, p. xii. "...ut coniecturae coniectura addatur."

138. *Ibid.* In view of this assumption of a lively connection between the abbey of Gandersheim and the monastery of St. Emmeram at Regensburg, one is reminded of

Köpke's incredulous wonder as to how the *De Primordiis* portion of the St. Emmeram codex could have come into Bodo's hand in the sixteenth century. (See *supra*, and note 43.)

139. The present writer is not acquainted with Frenken's literary work. According to *Minerva*, he was appointed *Privatdozent* at Cologne University in 1923.

140. "Eine Neue Hrotsvithandschrift" in *Neues Archiv*, Berlin 1922, vol. 44, pp. 101–14.

141. Frenken, *op. cit.*, p. 108. 142. *Ibid.*, p. 106.

143. In the *Calimachus*, for example, Strecker changed the line of the Munich codex "non dubito, quia superna gratia in te appareat" (I doubt not that heavenly grace is manifested in thee) to "...superna in te appareat gratia" — and the Cologne manuscripts bore out the brilliant suggestion!

144. "Eine unbekannte Hrotswithahandschrift" in *Zeitschrift für Deutsches Altertum*, Berlin 1925, pp. 233–36.

145. *Op. cit.*, p. ix. 146. *Op. cit.*, col. 1167.

147. *Vorlesungen und Abhandlungen*, edited by Paul Lehmann, Munich 1909, vol. i., p. 132.

148. "Palaeographische Forschungen" in *Abhandlungen der Bayerischen Akademie der Wissenschaften*, Munich 1906, p. 325. It is possible, of course, that other places have escaped the present writer's attention.

149. Joseph Chmel, *op. cit.*, p. 317.

150. *Op. cit.*, Paris 1750–65, vol. vi, p. 201.

151. Sir Thomas Duffus Hardy, *The Athanasian Creed in connection with the Utrecht Psalter*, London 1872. *The Utrecht Psalter; Reports Addressed to the Trustees of the British Museum on the Age of the MS.* London 1874. Sir Thomas Duffus Hardy, *Further Report on the Utrecht Psalter*, London 1874. Walter de Gray Birch, *The History, Art, and Paleography of... the Utrecht Psalter*, 1876.

152. Sir Thomas Duffus Hardy, *Further Report*, p. 30.

153. E. T. Dewald, *The Illustrations of the Utrecht Psalter*, Princeton University.

154. Seven lines in the *Monumenta Germaniae Historica* p. 305; 20 lines in Köpke's *Hrotsuit von Gandersheim;* and 10 lines in Könnecke's *Bilderatlas zur Geschichte der Deutschen Nationallitteratur*, p. 14.

155. *Op. cit.*, p. iv: "Huius libri initio leguntur *Gallicani...*"

156. See pp. 98–99 in March issue of MORE BOOKS, with notes 34–36.

157. John Carter and Graham Pollard, *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets*, 1934. Wilfred Partington, *Forging Ahead*, New York 1939. Fannie E. Ratchford, *Letters of Thomas J. Wise to John Henry Wrenn*, New York 1944. John Carter, "Thomas J. Wise and his Forgeries," pp. 93–100 in the February 1945 issue of the *Atlantic Monthly*.

158. *See* "Photo-Technical Problems: Some Results Obtained at the Huntington Library" by Dr. L. Bendikson in the October 1, 1932 issue of *The Library Journal*, pp. 89–94.

159. Meanwhile, Professor Edwin H. Zeydel's article "Knowledge of Hrotsvitha's Works Prior to 1500," published in the June 1944 issue of the *Modern Language Notes*, offers a perfect illustration of the growth of a false mythology. In order to demonstrate that Hroswitha was known during the Middle Ages — which, of course, would automatically prove the genuineness of her works — Professor Zeydel presents an impressive volume of "evidence." His first witness is no less a person than Leibniz who, according to him, "quotes" in his *Scriptores Rerum Brunsvicensium* "from the eleventh-century *Chronica Episcopatus Hildeshemensis et Abbatiae Monasterii S. Michelis*, a reference to Hrotsvitha as the author of a poem on the lives of the three Ottos (936–1002), emperors of the Holy Roman Empire." A footnote also gives the page in the *Scriptores:* Vol. ii, 1710, p. 787 f. It escaped, however, Professor Zeydel's attention that the passage is placed in parenthesis, and that earlier, on page 53, Leibniz explained that he had taken such passages from a history of the Bishops of Hildesheim compiled by Franciscus Borsem, a senior of the monastery of Marienrode. In other words, Leibniz quotes here from a late sixteenth-century and *not* from an eleventh-century chronicle. The story is clearly told by Köpke also, page 16, with reference to both pages in Leibniz.

Similarly, Professor Zeydel assures us that seventeen lines of the *De Primordiis* "have been preserved separately in the *Annales Paderbornenses.*" Again, his "proof" looks formidable, for the Annals of Paderborn, a continuation of the Annals of Hildesheim, date from

the twelfth century. What he forgets to mention is that the seventeen lines were inserted by Nikolaus Schaten, the seventeenth-century editor. Köpke explains this, too, in the paragraph about Borsem. He even adds that Schaten's copy was probably the same which Bodo once used.

Concerning the "independent" manuscript of the *De Primordiis,* Professor Zeydel not only reiterates all the mistakes of the *Monumenta,* Barack, Strecker, and Manitius, (discussed on pp. 101–102 and notes 59–62 in the March issue of MORE BOOKS), but adds quite a few of his own. "After reposing in Gandersheim for two hundred years," he states, "the manuscript was translated into German early in the thirteenth century by a certain Eberhard, whose rhymed chronicle of Gandersheim is now available." This is merely Barack's blunder; but, to carry greater conviction, Professor Zeydel also refers to *Eberhards Reimchronik von Gandersheim* as published by L. Weiland in 1877. Has he ever looked at his own source? "That besides the *Widukind,*" Weiland wrote, "the author of the *Fundatio* also had Hrotsuit's poem about Gandersheim before him, as Köpke assumed, Hasse has definitely refuted." ("Dass neben Widukind auch das gedicht Hrotsuits über die gründung von Gandersheim dem verfasser der Fundatio vorgelegen, wie Köpke annahm, hat Hasse mit triftiger beweisführung widerlegt." Pp. 388.) And what is one to make of the Professor's following observation: "In the fifteenth century a copy of the original manuscript was made; this copy was discovered by J. G. Leuckfeld and published in his *Antiquitates Gandeshemenses* (1709). In the sixteenth century the monk Bodo of the monastery of Clus took the manuscript with him and lost it"?

"A copy of another apparently very old manuscript," Professor Zeydel continues, "independent of the aforementioned fifteenth-century transcript, was found in Coburg in 1843." This is the manuscript which Waitz saw on his two-day visit to Coburg in September 1841 and which he described in the 1843 issue of the *Archiv,* p. 266, as follows: "Here I found . . . a new copy of Hrotsuit's poem *De Primordiis,* which is at least independent of the earlier known copies, and which has a few variants from the edition in the *Monumenta* just completed." For the edition in the *Monumenta* Pertz used the copy which was made for Leibniz *from* Leuckfeld's copy; and it seems that the Coburg manuscript was *the* Leuckfeld copy. (The latter, as stated before, p. 98 and note 29 in the March issue of MORE BOOKS, was purchased by Princess Henrietta Christina, Abbess of Gandersheim; but most of the Gandersheim books were in 1835 transferred to Coburg and the *De Primordiis* was evidently among them.) This means that the textual differences date from the early years of the eighteenth century. More cannot be learned about the Coburg manuscript. It had already disappeared when Wattenbach looked for it in 1873 (*Anzeiger,* 1873, col. 347); nor was Winterfeld able to locate it.

For Professor Zeydel the *Opera Hrosvite virginis monialis* mentioned in the catalog of the monastery of Altzelle in 1514, and now lost, was "probably" one of the copies of the Munich codex known during the Middle Ages. Why "probably"? The title in the catalog (Professor Zeydel omits the word *illustris*) is the same as that of the printed edition of 1501, which was Celtes's contribution. It seems, therefore, more likely that the lost Altzelle manuscript was not made in the Middle Ages but was contemporary with the Pommersfeld codex. "It developed," Professor Zeydel remarks in turning to the Aldersbach codex, "that this is not the only instance of the use of *Gallicanus* in such collective works, for it also appears in other writings of Austro-Bavarian legendry." Where are those other writings, and of what date are they? Professor Zeydel does not say, and his authority, Karl Strecker, is equally silent.

No wonder that, "under these circumstances," Professor Zeydel is hopeful of finding "other knowledge of Hrotsvitha and her works" during the Middle Ages. He goes even farther. "Perhaps patient research," he suggests, "may still reveal a link between Hrotsvitha's dramas and the miracle plays, written as they were by monks, clerics, and other persons connected with the monasteries, who may have known Hrotsvitha's dramas. In such a happy event, other connections between Hrotsvitha and the literature and art of the centuries immediately following the tenth may be revealed. . ."

Let us hope that Mr. Frenken's new Cologne manuscript will stand the test better than do the old ones discussed by Professor Zeydel.

Exhibitions in the Print Department

Lithographs and Drawings by Alphonse Legros

ALTHOUGH lithography was practised in England before the 'ninetees, a more active interest was awakened in the medium when the well-known printer Thomas R. Way brought, in 1893, stones and a press to the Art Workers Guild, a society which included the foremost artists of the day in its membership. Whistler had been making lithographs for fifteen years, and had already published forty prints. Other men who were instrumental in bringing about a rebirth of lithography were Charles H. Shannon, Walter Sickert, and Alphonse Legros. In France, Manet and Fantin-Latour were of this same generation, while Daumier and Gavarni had finished their life's work.

Alphonse Legros experimented in lithography as far back as 1855; in fact, "La Pièce aux Six Sujets" is supposed to have been done in that year. His prints, resembling sanguine and black crayon drawings, were typical of the careful technique practised in England at the time, lacking the dramatic power of the art as we know it today. All the forty-nine lithographs credited to him are portraits or character studies, with the exception of three wooded subjects and the moving composition of "L'Assassinat." With old-master drawings as his guide, Legros seldom tried to express the full possibilities of the rich black crayon, but confined himself to a correct and dignified method. His greys have an individual charm, suggesting the effect of color with a subtlety of tone which produced a quiet strength. It is only natural that his long years of teaching lithography at the Slade School should have had as great an influence upon the younger artists as his teaching of etching.

Now that contemporary artists have returned to lithography with a new interest, connoisseurs of fine prints appreciate more than ever the real value of Legros 's work. The April exhibition in the Print Department will give his admirers an excellent opportunity to study this side of his art and to compare his prints with his drawings.

The series of self-portraits, several of which are shown in states, display the same adventurous spirit that mark the etchings and dry-points. Although the technique of the stone seems less free than that of the copper, the artist achieves at times extraordinary sensitiveness. Peasant types and figure subjects arrest the attention with their strength. Studies like "Le Crieur de Nuit," "Tête de Bourguignon," "Un Philosophe," and "Tête d'Homme" are imbued with intimacy. It is evident that the artist's memory contained a repertory of facts concerning the characters he depicted, and that he could draw upon it at will. Such familiarity can only be gained by years of experience. The prints of "Tête de Benedictine," "Jeune Paysanne," the several states of "Tête d'un Marchand de Poisson Ambulant," and "Tête de Jeune Fille" possess an exquisite quality. These portraits reveal Legros's direct use of line to express form, and even the slightest of his records are of permanent value. His constant habit of drawing developed a concise and sure touch that gives a peculiar charm to the fine "Portrait de Mlle N. E. Legros," "Emily Hughes," and the spirited sketches "Portrait de Frederic Régamey" and "Portrait de Champfleury." More studied

are the likenesses of Dr. Louis Vintras, Dr. Newsholme, and Thomas Olsey.

"Paysage" and "Le Paysage aux Bouleaux" are two masterly prints. In comparison to these rich interpretations of wooded interiors, there is a more delicate touch in "Paysage, Brumes du Matin," which is enveloped in silvery tones of mist.

Devotees of Legros's etchings and lithographs will turn with pleasure to the rare set of drawings made for his prints. The merit of a good drawing is different from that of almost any other art, in that it is not made for exhibition or even private view. In the white heat of production the artist forgets the public and his action is dominated by his most personal feeling. What Legros has left in the way of drawings reveals an exceptional strength with crayon, pen, and brush. "Femme de Pêcheurs," "Séance des Professeurs," and "Moine Jouant à l'orgue à l'Église" prove that long practice taught him all the resources of wash drawing — besides his freshness of vision and energy of execution. In the pencil and pen drawings of "Triomphe de la Mort," in the studies of "L'Enfant Prodigue" and "La Mort et la Bucheron" he demonstrated that he understood the deeper meaning of peasant life. He found ample material for his art in the toil of the fields; and he used it in a simple manner, without weakening the object of his idea by details. A particularly strong drawing is "Job," where a full or dry brush gives the essentials with the greatest economy. No doubt, this composition was the result of many experiments.

Legros has left few drawings that were the direct studies for his lithographs. One of these is a sanguine, black, and brown crayon drawing for "Le Marchand de Poisson Ambulant," in some ways stronger than the lithograph itself. The combination of the three colors gives the head a rare color value as well as strength in draughtsmanship by suggestion. The large decorative composition of "Procession dans une Église Espagnole," executed in black crayon on grey paper, is quite different from the usual out-of-door subjects so prevalent in Legros's work. Here we have the interior of a church, with all the bigness of a study for a mural. The figures of the foreground and the procession in the distance endow the drawing with a grand scale. The juxtaposition of masses and the interesting perspective create an atmosphere true to such a ceremony. "Le Bon Samaritain," "L'Escalade," "Tête deMoine," "Une Fontaine Masque: Enfants et Baisin," "Le Typhon," and the dramatic little "L'Anatomiste" complete the group. This last is the original black chalk drawing for the fourth subject in "La Pièce aux Six Sujets."

Because of their rarity, Legros's lithographs are not as well known as his etchings and dry-points. The patient research of the late Frank E. Bliss, the artist's most ardent collector for many years, and the generosity of Mr. Albert H. Wiggin have made the present exhibition possible.

ARTHUR W. HEINTZELMAN

Hamilton for Neutrality in the French War

ON February 1, 1793, war broke out between France on the one side and Great Britain, Austria, Prussia, Sardinia, and the Netherlands on the other. Popular opinion in America favored the French, leading that nation to expect friendly aid, if not an open alliance. A new French minister, Edmond Genet, arrived at Charleston, S. C. on April 8 and at once proceeded to "authorize the fitting and arming of vessels, enlisting men, foreigners and citizens, and giving them commissions to cruise and commit hostilities on nations at peace with us." The British minister strongly protested. On April 22 the President issued a formal proclamation of neutrality, the first of its kind; but its significance was not at once understood. On June 5 Citizen Genet was sent official notice of Washington's decision that "it was the right of every nation to prohibit acts of sovereignty from being exercised by any other within its limits, and the duty of a neutral nation to prohibit such as would injure one of the warring Powers."

Nevertheless, violations persisted. To eliminate these, on August 4 Hamilton sent a letter to the Collectors of Customs, listing the rules that applied to vessels of warring nations within our ports. "No armed vessel which has been or shall be originally fitted out in any port of the United States," he wrote, "by either of the parties at war, is henceforth to have asylum in any district of the United States. If any such armed vessel shall appear within your district, she is immediately to be notified to the Governor. . ." The following letter of August 18 — a recent acquisition of the Library — points to the problem of enforcing these regulations. It is directed to the Governor of Georgia, and is evidently one of a batch of letters sent to the chief executives of the coastal states.

Sir:

The Secretary of War being absent from the seat of Government, I am directed by the President to write to you on the subject of those French privateers fitted out in our ports, which you have heretofore been informed were to be denied asylum within the United States except upon the condition of being dismantled of their military equipments.

The subsequent conduct of some of these vessels is a matter of real embarrassment and dissatisfaction. By running from one port to another they have in effect enjoyed the asylum which it was intended to deny them, and have thereby placed the Government in the unpleasant situation not only of seeing itself trifled with, but of being liable to the suspicion of connivance in an evasion of its positive assurances to foreign powers.

It is inadmissible that such a state of things should continue — and therefore the President has come to a resolution to cause every such vessel which since the promulgation of his instruction to refuse them asylum, shall have been in a port of the United States so as to have had an opportunity to acquire knowledge of that instruction and which shall hereafter be found in any port or district of the United States to be deprived of her military equipments.

I have it in instruction from him to communicate this resolution to you, and to request your effectual cooperation in carrying it into execution within the State of Georgia.

While the reasons which have been assigned beget a solicitude in the President that the measure may be punctually and completely executed, there are weighty considerations which induce him to wish that it may be found practicable to accomplish it in each case without bloodshed. To this end it will be useful that any force which may be employed for the purpose should be such as will controul a disposition to resist.

With perfect respect, etc.
Alexander Hamilton

During 1793 Hamilton had been much occupied with considerations of neutrality. Since 1789 Secretary of the Treasury in Washington's cabinet, he wrote a series of newspaper articles which aroused popular interest and influenced the President in formulating his principles of neutrality. T. C.

Ten Books

Full Employment in a Free Society. By William H. Beveridge. Norton. 1945. 429 pp.

Among the innumerable books dealing with post-war problems, this volume stands out for the boldness of its vision and the simplicity of its presentation. It is not a Plan, as was the author's famous Report on Social Insurance prepared at the request of the British government; it is only a Policy, proposed by a private individual. Yet this may be the more important of the two — its acceptance would certainly result in a bloodless revolution. The thesis of the Policy for Full Employment is that there should always be more vacant jobs than unemployed men — jobs "at fair wages, of such a kind, and so located that the unemployed men can reasonably be expected to take them." Further, the employment must be "productive and progressive," not merely time-wasting, and at the same time, "all essential citizen liberties must be preserved." The most important causes of unemployment are the deficiency and misdirection of demand for labor. It is necessary, therefore, to create demand by public outlay and to control the location of industries. The main instrument of the policy would be a new type of budget, which would be concerned with the income and expenditure of the country as a whole and which would plan the outlay in accordance with the available manpower. The program should be adjusted to changing circumstances, social priorities — such as an attack upon the evils of want, disease, and squalor — coming first. A Minister of National Finance, to be assisted by a National Investment Board, would regulate not only the public outlay, but also the outlay of private citizens both for consumption and business investment. The banking system would have to function in line with the general financial policy; the Bank of England, its Governor appointed by the Cabinet, would be an agency of the State. There would be no need for the nationalization of the joint-stock banks; the credit and the rate of interest could be controlled without such a step. "By the spectacular achievement of its planned economy," the author remarks, "war shows how great is the waste of unemployment." The experience of the War has similarly proved that full employment can be secured "by socialization of demand without socialization of production." Sir William writes primarily of Great Britain, but his recommendations apply also to other countries, especially the United States. (*Z. H.*)

American Chronicle. By Ray Stannard Baker. Scribner. 1945. 531 pp.

The autobiography of Mr. Baker, written in his seventy-fifth year, is the record of a genuinely American idealist's reactions to the social and political movements of a half century. It begins with his experiences as a young reporter in Chicago, bewildered by the march of Coxey's army of unemployed to Washington, the imprisonment of Eugene Debs, and the depression of the early nineties, and ends with the completion of his twenty years' labor on the biography of Woodrow Wilson. With frankness and simplicity Mr. Baker revives the muckraking period, when he was first on the staff of the pioneering *McClure's* with Ida Tarbell and Lincoln Steffens, and then launched with these the *American Magazine*. Although his exposures of Big Business and his studies of labor problems were strictly objective, his articles aroused varied response and also brought him into contact with prominent characters. Convinced that the country needed thinkers, he became a supporter of Woodrow Wilson. For most readers the author's reminiscences of the Peace Conference, where he headed the Press Department, will be the most valuable part of the book. A staunch believer in Wilson's ideals and the League of Nations, he tells dramatically of the selfish forces that opposed the President in Paris, and of the final tragedy that awaited him on his return. He quotes from Wilson's Omaha speech: "I can predict with absolute certainty that within another generation there will be another world war if the nations of the world do not concert the method by which to prevent

it. . ." Other readers will cherish in Mr. Baker his other self, David Grayson, the writer of *Adventures in Contentment* and other rural sketches, for which he drew inspiration from the country. (*M. M.*)

Warsaw Ghetto. By Mary Berg. Fischer. 1945. 253 pp.

When Poland fell to the Nazis in 1939, Mary Berg was fifteen years old. This book is a diary of her experiences as a refugee from the German armies and later as an inmate of the Warsaw ghetto. She describes the daily life of the four hundred thousand Jews isolated in this walled-in area — their community organization, schools, fight against disease and starvation, and the pogroms and mass deportations to so-called labor camps which gradually destroyed them. The author herself seems to have suffered less physical privation than many whose plight she describes. Because of her mother's American citizenship she and her family, after a period in Pawiak prison, were transfered to an internment camp. This was before the final battle of the ghetto took place, in which the remaining Jews barricaded themselves and fought and died in the blazing ruins. Miss Berg's diary ends with her journey to the United states in 1944 on the exchange ship *Gripsholm*. (*E. D.*)

What the Negro Wants. Edited by Rayford W. Logan. Univ. of North Carolina. 1944. 352 pp.

"Full economic, political and social equality with American citizens, in thought, expression and action, with no discrimination based on race or color" — Burghardt Du Bois states his objective for the Negro, and the other contributors agree with him. The book is composed of essays by fourteen distinguished colored citizens, written at the request of the University of North Carolina Press, and edited by Rayford Logan of Howard University. The articles proclaim the urgency of the Negro problem today. Mr. Logan asks for national measures of help, since the recent emigration of Negroes from the South has widened the geographical scope of the trouble. Doxey Wilkerson seeks the unrestricted support of his people for the "mortal struggle in which the lives and destinies of both white and black are inseparably linked." Philip Randolph appeals for non-violent group pressure against intolerance. "The progress of the Negro in the modern industrial system," he writes, "will depend in a large measure upon cleansing the labor unions and all personnel manager systems of the sins of race prejudice." Langston Hughes movingly portrays the humiliations of the colored traveler to the South, despised at each stage, and on reaching Washington dismissed to a Jim Crow car together with baggage and dogs. Despite the unanimity of their aims, the authors disagree as to responsibility in achieving them. Some consider the outlook dark; others are more hopeful. All stir the reader by their intense seriousness. (*T. C.*)

Black Boy. By Richard Wright. Harper. [1945] 228 pp.

This record of his boyhood and youth in the South will add much to the author's literary stature. Richard Wright's boyhood was one of poverty, degradation, and ignorance. When he and his young brother were mere babies, their father deserted the family and the ensuing years were those of constant struggle. The mother was forced to work long hours, and the two boys received their sole training on the street corners and in the saloons of the city in which they happened to be. They lived in many places, until their mother's illness forced them to seek shelter in the grandmother's home. Years followed in which the searching mind of the boy was cramped and distorted by religious bigotry. By perseverance he finally achieved an education of sorts and went out into the "world." Then came his first real contact with white people. The picture is not a pretty one — it should make all Americans realize that there is much house-cleaning to be done before aspersions can be cast on other nations. The book tells a tragic story; it seems scarcely possible that the first few years of any one life could hold so much sorrow and frustration. Yet the writing is marked by a deep sincerity. Another volume dealing with the author's later years in Chicago may follow at some future time. (*E. G. P.*)

Teacher in America. By Jacques Barzun. Atlantic Monthly Press. 1945. 319 pp.

"Teaching is not a lost art," the author writes, "but the regard for it is a lost tradition. Hence tomorrow's problem will not be to get teachers, but to recognize the good ones and not discourage them before they have done their stint." And he discusses the art and aim of teaching with unbiased judgment and stimulating wit. Education with a big E and its votaries with their ritual of methods and statistical records do not impress Mr. Barzun, for to him education is "synonymous with civilization." Although, of course, facts have to be learned, the really important task of the teacher is to illuminate principles. The professional disease in present-day teaching is "hokum" — the verbose wrapping round a vacuum of ideas; and progressive education performs a real service by substituting for it "genuine, hand-to-hand teaching." In the relation of teacher and student, Mr. Barzun emphasizes that "nothing gives authority like knowledge." Examining mainly college teaching, of which he speaks from his own experience at Columbia, he offers suggestions on student reading, and on instruction in the sciences and mathematics, the fine arts, history, and languages. He indicts "the Ivory Laboratory" as being more isolated than the poet's tower when the sciences are taught by specialists who fail to fit them in a historical view of civilization. In the approach to classic literature, the author reminds teachers that the discussion should dwell on the drama of conduct rather than on "subplots or lines with feminine endings." Further he exposes "the Ph.D. Octopus," as well as the futility of aptitude tests. (*M. M.*)

Herman Melville, The Tragedy of Mind. By William Ellery Sedgwick. Harvard. 255 pp.

Not until recently have Americans in search of a past discovered the Olympian Melville at the heart of a great native tradition. To an inadequate critical literature about him the late Mr. Sedgwick of Harvard has contributed a brilliant exegesis. He traces an unfolding inward vision of "what it is to be alive as a complete human being" in terms of several of Melville's more significant books, discovering at various points a fundamental kinship to his master, Shakespeare. In the early *Typee* an opposition between the sensuous life and that of the spirit is set up, to be tragically elaborated in *Mardi, Moby Dick,* and *Pierre*. Here man, with his infinite aspiration for truth, assaults the mystery of creation, only to founder in self-destruction. Among these somber books *Moby Dick* is the one for which Melville is, of course, best known, but it is scarcely a novel. For all its great allegorical qualities, which are Mr. Sedgwick's chief concern, it is in some ways a youthful production, "a hodgepodge of adventure story, moral drama, mysticism, practical information, diatribe." It is for his profound awareness of serious human problems that Melville is so much appreciated now. He lived in a nation opening its veins in Civil war, and in the midst of a century which he saw as an arid waste, where materialism denied good, and idealism, evil. "Evil," he wrote of the War, "is the chronic malady of the universe; and checked in one place, breaks forth in another." He had, however, a capacity for self-rehabilitation, and in the end ripeness was all. The posthumous *Billy Budd* is his witness of this. Man must assume the sad knowledge of good and evil, and must act more often out of common sense than speculative idealism — this is Melville's conclusion. (*E. G.*)

South America Called Them. By Victor Wolfgang von Hagen. 1945. 311 pp.

In this informative and attractive account of the scientific conquest of South America, the author, a well-known ethnographer, has taken for his heroes four naturalists who with their vasculums, sextants, and pincers opened up South America to the world. The story began in 1735 when Charles-Marie La Condamine, the French geographer, together with seven fellow-Academicians made an expedition to the equator in order to determine the true shape of the earth. Later, between 1799 and 1804, Alexander von Humboldt, "traveling for the acquisition of knowledge," established communications between the water systems of the Orinoco and the Amazon. It was

Humboldt who laid the foundations for physical geography and meteorology. His fame spread until he was regarded as one of the greatest personages of the age. Through his books he turned a young theological student — Charles Darwin — from the supernaturalistic to the naturalistic. During the voyage of the *Beagle* to South America, in 1831–1835, Darwin discovered the reptiles of the Galapagos, which provided him with the material to work out the process of evolution. The fourth scientific traveler was Richard Spruce, a poor Yorkshireman with no formal schooling, who with his explorations along the Amazon, in 1849–66, did for botany what Darwin had done for zoology and geology. The social and cultural background of South America is brought to light in the adventures of all four naturalists, who ran into their share of dictators, revolutions, and epidemics. (*F. X. S.*)

Mozart, his Character, his Work. By Alfred Einstein. Oxford Univ. 1945. 492 pp.

This admirable study of Mozart offers the specialist profound discussions of the works and the historical background, and at the same time it makes a strong appeal to the layman. As the author writes, Mozart was "completely a child of the eighteenth century, perhaps; but also of the twentieth." Mozart, who wrote the first of his fifty symphonies at the age of nine and who left six hundred works when he died at thirty-five, was simple, even childlike at times; yet he was also uncommonly sharp and discerning in his judgment of character. In spite of his rebellious attitude toward his employer, the Archbishop of Salzburg, Mozart was a faithful Catholic; yet he was also a devoted Free Mason. In the last year of his life he was at work on both the Masonic *Magic Flute* and the liturgical *Requiem.* The author throws light on the dualism of Mozart's creative life, his traditional polyphonic or "learned" and his new homophonic or "galant" style. The latter eighteenth century was a time of crisis in music, and "only Haydn and Mozart overcame it, each in his own way." For Mozart belonged, like Bach, "to the rare species of the conservative revolutionaries, or the revolutionary conservatives" — and the complete fusion of the two styles as he achieved it in the Finale of the *Jupiter* symphony "constitutes a moment unique in the history of music." One can only mention here the excellent analyses of the instrumental works, including chamber music, symphonies, sonatas for the piano, etc.; the church music and arias; and finally the immortal operas. (*M. M.*)

Portrait of Shelley. By Newman Ivey White. Knopf. 482 pp.

Professor White, who five years ago published a two-volume biography of Shelley based on twenty-five years of research, has now prepared a shorter edition of his work. It lacks the academic apparatus but preserves the biographic and interpretative material almost intact. The figure that emerges is less "a beautiful and ineffectual angel" than a fairly substantial, sensitive young man with a fervent purpose of reforming the world. The author shows how an erratic boy learned through years of study and disappointment that the emancipation of humanity was far in the future. Shelley's environment is fully filled in: Eton, Oxford, and the countries tossing in revolutionary fever which he visited. The narrative of Shelley's life is absorbing, peopled as it is by many brilliant and familiar figures — Byron, Trelawney, Godwin, Southey, Peacock, Leigh Hunt, and the women of the Godwin household. Professor White's outstanding contribution is perhaps his analysis of the longer poems and the prose. *Julian and Maddalo,* heretofore found obscure, is clarified in the light of the personal tragedy of Percy and Mary Shelley's relation after the death of their daughter. *Prometheus Unbound* is discussed neither with an attempt to force the allegorical features into consistency nor to overemphasize the lyric qualities. Again the exposure of autobiographical elements in *Epipsychidion* enriches its beauty as a great love poem. And *Hellas,* finally, is seen as less concerned with contemporary Greek revolution than with Shelley's ripened conception of Platonism. In his commentary on the prose works the author reveals the basic temperance and sanity of Shelley's matured thinking. (*E. G.*)

Library Notes

British Broadside about Bunker Hill

THE Library has recently acquired the rare news-sheet issued by the British authorities in Boston to announce the "compleat Victory" at Bunker Hill. The handbill, which is dated June 26, 1775, is crisp and clean with no folds or stains. Published without imprint, it has been identified as the work of John Howe, the Tory printer, who was carrying on the Boston *Gazette*. The text itself resembles in general the official report which General Gage dispatched to the Earl of Dartmouth on June 25 and which makes the same exaggerated claims.

The account begins abruptly with the announcement of the fortification of Charlestown Heights by the "Rebels" and the preparations for landing the British forces which are described as "some Companies of Grenadiers and Light Infantry, with some Battalions, and Field Artillery; amounting in the whole to about 2000 men." In contrast to this casual enumeration, the writers emphasized the size of the American forces and the security of their position, declaring "The Rebels upon the Heights, were perceived to be in great Force, and strongly posted." Describing the actual progress of the engagement, they ignored the unsuccessful assaults and reported:

> The attack began by a Cannonade, and notwithstanding various Impediments of Fences, Walls, etc. and the heavy Fire they were exposed to, from the vast Numbers of Rebels, and their Left galled from the Houses of Charlestown, the Troops made their Way to the Redoubt, mounted the Works, and carried it. The Rebels were then forced from other strong Holds, and pursued 'till they were drove clear of the Peninsula, leaving Five Pieces of Cannon behind them.

American casualties, they insisted, were large — "from the vast Numbers they were seen to carry off during the Action," but the King's losses were placed at only about 170 "and a great many wounded." Here the broadside, intended primarily to hearten the Boston loyalists, differs markedly from the official casualty return, which was forced to list over a thousand killed and wounded.

When the equally colored version sent to Lord Dartmouth was published in *The Remembrancer, or Impartial Repository of Public Events,* the editor wondered pointedly how in such circumstances the Provincials were allowed "to escape and even carry off their dead when drove from their strong lines ... if Mr. Gage is suffered to tell me the story right." **E. L. A.**

The Nootka Sound Controversy

A CURIOUS chapter of American history culminated in a *Convention between his Britannick Majesty and the King of Spain,* signed at the Escurial on the 28th of October 1790, and published in London the same year. The eight articles of the Convention are printed in double columns, in French and in English; the French version is signed by Alleyne Fitz-Herbert, the British ambassador, and the English one by Count Floridablanca, prime minister of Spain.

In 1774 the Spanish navigator Juan Perez discovered an inlet on the western shore of Vancouver Island, which four years later Captain Cook rediscovered, making it known to the public and calling it King George's Sound. Commonly, however, the name Nootka — which comes from the Indian *Noot-ka-eh,* meaning "to go around" — was retained.

In 1789 the Spanish Captain Estevan José Martinez occupied the harbor, carrying out instructions to plant a colony there under Spanish rule. Unfortunately, there was no visible evidence left of the trading-post which Captain John Mears had established at Nootka for British merchant vessels the year before. Thus Martinez considered himself justified in seizing the British vessel *Iphigenia,* sailing under a Portuguese flag, and soon thereafter the schooner *North-West America.* The final break, however, came in July through a quarrel between Martinez and Captain Colnett of the British trade ship the *Argonaut,* which

resulted in the arrest and imprisonment of the Captain and the seizure of the ship.

Although the new Spanish viceroy, Revilla-Gigedo, had the seized ships restored, the episode kindled a spark which threatened to blaze into war. But diplomacy won this time; Count Floridablanca arrived at a settlement, in spite of the opposition of the Spanish Junta. The most controversial parts of the Convention were articles V and VI, in which Spain concedes freedom of trade to subjects of either power in parts of the Northwest coast which lie north of those already occupied by Spain, and the rights of fishing and erecting temporary shelters in South America to the south of Spanish possessions.

It may be noted that two years later Floridablanca was ousted from office, whereas the British ambassador Fitz-Herbert received the peerage for his success. **M. M.**

Lectures at the Library

DURING April the following free lectures will be given in the Lecture Hall of the Central Library:

The Making of an Engraving, wood and copper. Arthur W. Heintzelman, Keeper of Prints, Boston Public Library. Illustrated. 5.00 Tuesday, Apr. 3.

Plants, Earth, and Water are the Gardener's Tools. Fletcher Steele, President of the Society of Landscape Architects. (City Planning Board Series.) Illustrated. 8.00 Thursday, April 5.

Earth, Moon, Man, and Time. Frederick K. Morris, Professor of Geology, Massachusetts Institute of Technology. Illustrated. 3.30 Sunday, April 8.

The Achievements of a Century of the Colored Race. Gladys Holmes, A.B., B.S., Secretary of the National Federation of Colored Women. (Boston Ruskin Club Program.) 3.00 Monday, April 9.

Meet the Author. A Glimpse of Anthropology. Earnest A. Hooton, Professor of Anthropology, Harvard University. Illustrated. 8.00 Thursday, April 12.

Humane Sunday. Teaching Kindness through Animal Stories. Thornton Burgess. Under the auspices of the Massachusetts Society for the Prevention of Cruelty to Animals. Illustrated. 3.30 Sunday, April 15.

Italy and the Aftermath. James H. Powers, The Boston Globe. 8.00 Thursday, April 26.

Normandy and the Invasion Coast. Frank Chouteau Brown. (Boston Society of Architects.) Illustrated. 3.30 Sunday, April 29.

Recitals at the Library

DURING April the following free recitals will be given in the Lecture Hall of the Central Library:

Sonata Recital, including work by Quincy Porter, composer and Director of the New England Conservatory of Music. Lois Porter, violinist. Dorothea Adkins, accompanist. 8.00 Sunday, April 8.

Festival of Song. Bessie Pool Vocal Studio. 8.00 Sunday, April 15.

Concert. Burroughs Newsboy Foundation Orchestra, Henry M. Bernard, Conductor. 3.30 Sunday, April 22.

Song Recital. Madeline James, soprano. 8.00 Sunday, April 22.

Operatic Concert. Madame Luisa Tosi and pupils. (Boston Ruskin Club Program.) 3.00 Monday, April 23.

Song Recital. Maria Cafarella, Lyric soprano. 8.00 Sunday, April 29.

The Lowell Lectures

DURING April the course of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

America and Russia: 1917–1933, A Study in Diplomacy and Public Opinion. Leonid I. Strakhovsky, D. Hist., Research Fellow in Slavic, at Harvard University. *Fourth Lecture:* "The Washington Conference." 8.00 Tuesday, April 3. *Fifth Lecture:* "Aloof." 8.00 Friday, April 6. *Sixth Lecture:* "Trade Only." 8.00 Tuesday, April 10. *Seventh Lecture:* "The Turning Point." 8.00 Friday, April 13. *Eighth Lecture:* "Recognition." 8.00 Tuesday, April 17.

Pan-Americanism: a Reading List

Arciniegas, Germán, *editor*. F1408.A732
The green continent; a comprehensive view of Latin America by its leading writers. New York, Knopf, 1944.
An anthology of excerpts from descriptions, history, biography, and fiction.

Beals, Carleton. AA40.12–154 and O.S.R.
Pan America. Boston, Houghton, 1940.
A program of action for the United States and Latin America for economic survival in a new world.

Rio Grande to Cape Horn. Boston, Houghton, 1943. F1408.B44
Description of physical environment and social and political development of present-day Latin America, with a chapter on Latin America in the post-war world.

Bemis, Samuel F. F1418.B4
Latin American policy of the United States. New York, Harcourt, 1943.
Study of the development of Latin American relations with the United States from 1776 to the present. Emphasizes political aspects, although other factors are also prominent.

Crawford, William R. F1408.3.C7
Century of Latin-American thought. Cambridge, Mass., Harvard university press, 1944.
A history of important philosophies propounded by Latin American thinkers of the 19th and 20th centuries. The author is cultural attaché at the United States Embassy in Rio de Janeiro.

Feuerlein, Willy and Elizabeth Hannan. 9332.673A100
Dollars in Latin America; an old problem in a new setting. New York, Council on foreign relations, 1941.
Monograph on investment of United States government funds in Latin America. Studies Latin-American defaults and considers new means of financial collaboration between the Americas.

Goodwin, Philip L. 8094.08–400
Brazil builds; architecture new and old. New York, Museum of Modern Art, 1943.
Architecture, old and new, in Brazil, with particular emphasis on Brazil's contribution to modern architecture. The many fine illustrations are from the photographs shown by the Museum of Modern Art in their widely circulated exhibition.

Green, Philip L. O.S.R.
Our Latin American neighbors. New York, Hastings [1941]
Short and lively account of the people of Latin America, their Indian and Spanish and Portuguese ancestors, their culture and present-day activities.

Griffin, Charles C., editor. F1408.3.G75
Concerning Latin American culture. New York, Columbia [1940]
Papers by various authors on aspects of Latin America's heritage in literature and art.

Gunther, John. F1408.G85
Inside Latin America. New York, Harper, 1941.
A journalist's interpretation of his tour of Latin America, combining history and description of the various countries after the manner of his "Inside Europe" and "Inside Asia."

Helm, MacKinley. 8060.08–112
Modern Mexican painters. New York, Harper [1941].
Contemporary Mexican artists — personalities and paintings, as known and interpreted by a Greater Boston collector of modern Mexican art.

Henius, Frank. 9382.8A108
Latin American trade: how to get and hold it. New York, Harper, 1941.
A plan to foster hemisphere trade, with a discussion of the economic problems involved.

Herring, Hubert C. F1408.H54
Good neighbors: Argentina, Brazil, Chile and seventeen other countries. New Haven, Conn., Yale university press, 1941.
Introduction to social, political, and economic forces in Latin America. Discusses Germany's role there and Latin American ideas concerning their own future and the United States.

Humphrey, John P. F1416.C3H8
The inter-American system, a Canadian view. Toronto, Macmillan, 1942.
A history of the Pan-American movement, beginning with the Spanish-American origin in 1826 and emphasizing Canada's interest in the movement.

Inman, Samuel G. O.S.R.
Latin America: its place in world life; revised ed. New York, Harcourt, 1942.
History of the peoples of Latin America, in terms of their racial and cultural origins and influences. Discusses the future of Pan-American relations.

James, Preston E. F1408.J28
Latin America. New York, Lothrop, 1942.
Latin America, presented country by country and giving geography, social and economic conditions. Contains many maps.

Josephson, Matthew. TL540.T7J6
Empire of the air; Juan Trippe and the struggle for world airways. New York, Harcourt [1944]
A history of the growth of *Pan American Airways.*

Kelemen, Pál. 4071.03–136
Medieval American art, a survey. 2 vol. New York, Macmillan, 1943.
"The author," Herbert J. Spinden wrote, "brings to his subject the best canons of Continental art criticism. This, in my opinion, gives his judgments a certain piquancy. It is not necessary to consider the astronomical content of Maya symbolism, for instance, since there is enough to please the eye and tease the fancy in the abstract... The array of specimens is a superb review."

Laves, W. H. C., *editor.* E18.85.L35
Inter-American solidarity. Chicago, University of Chicago press, 1941.
Lectures by various authorities, given at the University of Chicago, on hemispheric defense, inter-American trade, and cultural relations, Canada's place in Pan-America, and the like.

Museum of Modern Art, New York. 4079.03–115
Twenty centuries of Mexican art. New York, Museum of Modern Art, 1940.
The catalogue of a comprehensive exhibition of Mexican art held at the Museum, with essays in English and Spanish on pre-Spanish art, colonial art, folk, and modern art. Profusely illustrated.

Olson, Paul R. and C. Addison Hickman. 9330.98A6
Pan American economics. New York, Wiley, 1942.
Discussion of economic life of Latin America, primarily its international aspects. Special emphasis is placed on economic relations between the United States and Latin America.

Padilla, Ezekiel. F1418.P158
Free men of America. New York, Ziff-Davis, 1943.
Discussion of the Monroe Doctrine, and of the influence of the United States in Latin America. Outlines a program for improved social welfare.

Perkins, Dexter. AA41.4–46 and O.S.R.
Hands off; a history of the Monroe Doctrine. Boston, Little, 1941.
Gives the historical background and development of the Monroe Doctrine, and discusses the future of Pan-America with regard to it.

Prewett, Virginia. F1418.P895
The Americas and tomorrow. Phila., Blakiston [1944]
A discussion of present conditions in the United States and Latin American countries, and of events leading up to these conditions; also a prognosis of the future of inter-American relations.

Quintanilla, Luis. F1418.Q5
Latin America speaks. New York, Macmillan, 1943.
Part one describes the national life of the American countries; part two, inter-American relations; and part three deals with western hemisphere relations with the outside world.

Rippy, J. Fred. 9330.98A8
Latin America and the industrial age. New York, Putnam, 1944.
History of the development of Latin America's resources through science and technology, discussing railways, telephone and telegraph, mining, and so on.

Schurz, William L. O.S.R.
Latin America, a descriptive survey. New York, Dutton, 1941.
Divides the study of Latin America into seven parts: its history, people, government, economy, international relations, and national ways of life.

Stuart, Graham H. F1418.S933 1943 and O.S.R.
Latin America and the United States; 4th ed., revised. New York, Appleton-Century, 1943.
Critical survey of international dealings between the United States and her Latin American neighbors, with special emphasis on developments in the 1940's.

Toledo Museum of Art. 4079.03–700
Chilean contemporary art. [Toledo, Toledo Museum of Art, 1942]
The well-illustrated catalogue of an exhibition, with a brief history of art in Chile and biographical and critical notes on the work of the modern school. English and Spanish text.

Violich, Francis. 8122.04–902
Cities of Latin America. New York, Reinhold [1944].
First-hand information about "planning and housing to the South," with a survey of the general conditions in the professional fields concerned, comment on outstanding personalities, and suggestions for closer cooperation between the Americas.

Wertenbaker, Charles. F1418.W5
A new doctrine for the Americas. New York, Viking, 1941.
Analysis of the policy of the United States toward Latin America, discussing the specific events and conferences as well as the activities of the United States Department of State.

White, John W. F1418.W63 and O.S.R.
Our good neighbor hurdle. Milwaukee, Wis., Bruce, 1943.
A newspaperman's knowledge of the South American countries and Mexico, with emphasis on the problem of the understanding of Latin American Catholic culture by the United States.

A Selected List of Books Recently Added to the Library

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This list should be used in conjunction with Books Current, *a bi-monthly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* Books Current *only.*

Reference Books In Bates Hall

American Catholic Who's who. 1944–45. St. Louis, Herder. 1945. 503 pp. Gen. Ref.

Boston Public Library. More books. Vol. 19. 1944. The Trustees. 1944. 420 pp. Gen. Ref. 720.1

Brassey's Naval and shipping annual. London, Clowes. 1944. 303 pp. Gen. Ref. Centre Desk

Bunkley, J. W. Military and Naval recognition book. 4th edition. Van Nostrand. 1943. 444 pp. Gen. Ref Desk

David, *Brother*. American Catholic convert authors. Detroit, Romig. [1944.] 259 pp. Gen. Ref.

English catalogue of books for 1943. London, Publishers' Circular. 1944. 115 pp. Gen. Ref.785.6=2155.26

Guide to Catholic literature, 1940–1944. Detroit, Romig. [1945.] 629 pp. Gen. Ref.Z7837.G8

Howell, Alfred Brazier. Speed in animals. Univ. of Chicago. [1944.] 270 pp. Gen. Ref.
The evolution of bone and muscle anatomy in animals from fishes through mammals. Includes a chapter on "Gaits," particularly of the horse.

Muenscher, Walter C. L. Aquatic plants of the United States. Ithaca, N. Y., Comstock Pub. Co. 1944. 374 pp. Gen. Ref. QK105.M8

Peral, Miguel Angel, *editor*. Diccionario biografico mexicano. Mexico. [1944.] 894 pp. Gen. Ref. CT565.P42

Tixeront, Joseph. A handbook of patrology. Herder. 1944. 380 pp. Gen. Ref. BR67.T5

World Almanac, The, and Book of Facts. 1945. New York, World-Telegram. 1945. 816 pp. Gen. Ref.=4389.55

Agriculture. Sport

Browne, Charles Albert. A source book of agricultural chemistry. [Walthani, Mass., Chronica Botanica Co. 1944.] *S585.B83

Hervey, John. Racing in America 1665–1865. New York, Jockey Club. [1944.] 2 v. *SF347.H4
Two large folio volumes, illustrated with reproductions of old paintings, engravings, facsimiles, photographs of prizes, etc.

Laurie, Alexander, and D .C. Kiplinger. Commercial flower forcing. Philadelphia, Blakiston. [1944.] SB415.L3 1944

Mickey, Karl B. Food in war and peace. Chicago, International Harvester Co. 1944. TX353.M5 1944

Bibliography. Libraries

Kraus, Hans Peter. Inter-American and world book trade; problems of organization. New York, Priv. print. 1944. Z278.K7

Mattice, Harold Allison. English-Chinese-Japanese lexicon of bibliographical, cataloguing and library terms. New York Public Library. 1944. *Z1006.M35

Pane, Remigio Ugo. English translations from the Spanish, 1484–1943, a bibliography. Rudgers Univ. 1944. *Z2694.T7P2

Rider, Fremont. The scholar and the future of the research library, a problem and its solution. New York, Hadham Press. 1944. Z665.R53

Sweeney, Mary Agnes. Today's handbook for librarians. American Library Ass'n. 1944. HF5381.S94

Biography

Gibson, Van Rensselaer. Grand man of God, James Edward Freeman. Sherwood Park, Yonkers, N. Y., Llewellyn Publications. 1944. BX5995.F73G5

Harding, Bertita. Lost waltz; a story of exile. Bobbs-Merrill. [1944.] DB89.F72H3
A lively chronicle of the family of Archduke Leopold Salvator of Austria.

Mann, Klaus. The turning point; thirty-five years in this century. London, Gollancz. 1944. PT2625.A435Z52 1944

Tabler, Edward C. Captain Harris and his book; a biographical and bibliographical essay. Charleston, W. Va. 1944. DA536.H2T3

Wittke, Carl Frederick. Against the current; the life of Karl Heinzen (1809–80). Univ. of Chicago. [1945.] E415.9.H3W5
Karl Heinzen was "a radical abolitionist, and a champion of equal rights for women and many other political, economic, and social reforms in the United States."

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American bar, The; the professional directory of the leading lawyers of the United States and Canada . . . 27th annual edition. 1945. Minneapolis, Fifield. [1944.] 1258 pp. **K3.A52

American newspaper publishers association, Bureau of advertising. Expenditures of national advertisers in newspapers, magazines, farm journals, and chain radio in 1943. American Newspaper Publishers Association. [1944.] 105 pp. **HF5905.A51

Art directors club. Annual of advertising art. 23rd edition. 1944. Watson-Guptill Publications. [1944.] 200 pp. *HF5801.A78

Brailsford, H. H. Our settlement with Germany. Day. 1944. 160 pp. NBS

Business news publishing co. Leaders in refrigeration and air conditioning. Detroit, Business News Pub. Co. [1944.] 158 pp. **CT9678.B97

Chase, Stuart. Democracy under pressure; special interests vs. the public welfare. Guide lines to America's future as reported to the Twentieth century fund. Twentieth Century Fund. 1945. 142 pp. NBS

When the war ends, no. 4.

Clark, Fred G., and Richard S. **Rimanoczy.** How we live, a simple dissection of the economic body. Van Nostrand. 1944. 39 pp. NBS

Cleveland, Reginald M., and L. F. **Neville.** The coming air age. McGraw-Hill. [1944.] 359 pp. NBS

Crittenden, Christopher, *editor.* Historical societies in the United States and Canada. Washington, American Ass'n for State and Local History. 1944. 261 pp. **AS8.A51

Financial post survey of mines, Canada and Newfoundland. v. 19. 1945. Toronto, Maclean Pub. Co. [1944.] 240 pp. **TN26.F49

Foote, B. P., and Earl P. **Strong.** Government dictation. Gregg Pub. Co. [1944.] 186 pp. NBS

Frankenstein, Ernst. Justice for my people. Dial. 1944. 208 pp. NBS

Freeman, M. Herbert, **Goodfellow,** Raymond C., and J. Marshall **Hanna.** Practical bookkeeping for secretaries and general office workers. Gregg. [1943.] 600 pp. NBS

Harris, Seymour E., *editor.* Economic problems of LatinAmerica. McGraw-Hill. 1944. 465 pp. NBS

Howenstine E. Jay, *Jr.* The economics of demobilization. Washington, American Council of Public Affairs. [1944.] 336 pp. NBS

Kraus, Hertha. International relief in action, 1914–1943; selected records, with notes . . . Sponsored by American Friends service committee, Brethren service committee, Mennonite central committee. [Scottdale, Penn., Herald Press. 1944.] 248 pp. NBS

Logan, Rayford W., *editor.* What the negro wants. Univ. of North Carolina. [1944.] 352 pp. NBS

Luggage and leather goods. Directory and year book. 1944. New York, Haire Pub. Co. 1944. 295 pp. **TS945.L95

McDonald, B. A., and J. L. **Drew.** Air transportation in the immediate postwar period. Buffalo, Curtis-Wright Corp. 1944. 165 pp. NBS

Munro, Dana G. The Latin American republics, a history. Appleton-Century. [1942.] 650 pp. NBS

Myers, Herbert J. Simplified time study for factory supervisors, shop stewards, and cost men. Ronald Press. 1944. 140 pp. NBS

Nolen, Herman C. Sales management guide, volume II. National Wholesale Druggists' Ass'n. [1942.] 414 pp. NBS

Part 1: estimating sales, determining sales potentials, setting salesmen's quotas, handling sales meetings. Part 2: a special bureau of the census tabulation of drug store sales.

Pesotta, Rose. Bread upon the waters, edited by John Nicholas Beffel. Dodd, Mead. 1944. 435 pp. NBS

Robert D. Fisher manual of valuable and worthless securities. v. 10. 1944–45. Fisher. [1944.] 778 pp. **HG4927.M39

Shankle, George E. Current abbreviations. Wilson. 1945. 207 pp. **PE1693.S52

Stigers, M. F., and E. G. **Reed.** The theory and practice of job rating. Second edition. McGraw-Hill. 1944. 168 pp. NBS

Toys and novelties buyers' guide. 24th edition. 1944–45. Chicago, Toys and Novelties Pub. Co. 1944. 320 pp. **TS2301.T7.T75

Wales, Nym. The Chinese labor movement. Day. [1945.] 235 pp. NBS

Wolff, Jack L. The production conference. Houghton Mifflin. [1944.] 179 pp. NBS

Yost, Edna. Normal lives for the disabled. Macmillan. 1944. 298 pp. NBS

Economics

Commerce and Finance

Abbott, Charles Cortez, and Walter G. **O'Neil.** The V and VT loan arrangement and termination financing. Harvard. [1944.] 9332.742

Baxter, William Joseph. No inflation coming! New York, International Economic Research Bureau. [1944.] 9332.573A57

Clark, Fred G., and Richard S. **Rimanoczy.** How we live, a simple dissection of the economic body. Van Nostrand. 1944. 9330.1A493

The illustrations are an important factor in this exposition.

Graham, Benjamin. World commodities and world currency. McGraw-Hill. 1944. 9338.A89

Nicaragua, Dirección general de estadistica. Movimiento grafico de los presupuestos nacionales, 1931–32, 1943–44. [Managua? 1944.] *9317.285A1

Rauch, Basil. The history of the new deal, 1933–1938. New York, Creative Age Press. [1944.] 9330.173A373

Regional plan association, The. The economic status of the New York metropolitan in 1944. New York. [1944.] 9330.174A3

Topham, Edward, and J. A. **Hough.** The cooperative movement in Britain. Pub. for the British council by Longmans, Green. [1944.] 9334.042A24

U. S. Civil aeronautics board. A study of aviation insurance. Washington. 1944. *9368.5A60

U. S. Office of price administration. Emergency price control act of 1942 and Stabilization act of 1942 as amended by Stabilization extension act of 1944. July 1, 1944. Washington. [1944.] *9338.573A100

Wolff, Jack L. The production conference. Houghton Mifflin. [1944.] 9331.113A55

Statistics

Blair, Morris Myers. Elementary statistics with general applications. Holt. [1944.] 9310.2A147

Richardson, Clarence Hudson. An introduction to statistical analysis. Harcourt, Brace. [1944.] 9310.2A159

Smith, James G., and Acheson J. Duncan. Elementary statistics and applications; fundamentals of the theory of statistics. McGraw-Hill. 1944. 9310.2A157

Education

Bower, William Clayton. Church and state in education. Univ. of Chicago. [1944.] LC111.B6

Nash, Arnold Samuel. The university and the modern world; an essay in the philosophy of university education. Macmillan. 1944. LB2321.N35

"It is bis [the author's] thesis that the modern university has built its curriculum and elaborated its educational procedures upon the basis of an inadequate philosopby. It has assumed that the scientific method and spirit are an adequate guide in the pursuit of knowledge."—*Foreword* by Reinhold Niebubr.

Reeder, Ward Glen. School boards and superintendents; a manual on their powers and duties. Macmillan. 1944. LB2831.R4 1944

Fine Arts

Architecture

Betjeman, John. English cities and small towns. London, Collins. 1943. 8095.01–116

Lee, Leslie A., and R. Fraser Reekie. Descriptive geometry for architects and builders. London, Arnold. [1943.] 8101.05–116

Summerson, John Newenham. The Microcosm of London, by T. Rowlandson & A. C. Pugin; text by John Summerson. Penguin Books. 1943. 8095.05–120

Art Education

Owatonna art education project. Art units for Grades 1 to 3, by the Project staff. Univ. of Minnesota. [1944.] 4084.03–300 no. 5

— Art units for Grades 4 to 6, by the Project staff. Univ. of Minnesota. [1944.] 4084.03–300 no. 6

— Art units for the high school: the home, by the Project staff. Univ. of Minnesota. [1944.] 4084.03–300 no. 7

— Art units for the high school: the urban community, by the Project staff. Univ. of Minnesota. [1944.] 4084.03–300 no. 8

— Art units for the high school: graphic art, by the Project staff. Univ. of Minnesota. [1944.] 4084.03–300 no. 9

Ziegfeld, Edwin, and Mary Elinore Smith. Art for daily living; the story of the Owatonna art education project. Univ. of Minnesota. [1944.] 4084.03–300 no 4

Art History. Museums

Cleveland museum of art. Catalogue of the Elisabeth Severance Prentiss collection; bequest of Elisabeth Severance Prentiss, 1944. Clevcland Museum of Art. 1944. *4061.07–255

New York, Metropolitan museum of art. A handbook of Muhammadan art, by M. S. Dimand . . . 2d edition revised and enlarged. Metropolitan Museum of Art, 1944. 4080.01–103R

"First published in 1930 under title: "A Handbook of Mohammedan decorative Arts."

Nott, Stanley Charles, *compiler.* Chinese art of world renown, being a commemorative survey of the priceless Chinese art displayed at "Jadeholm." [St. Augustine, Fla., Record Press. 1944.] 4082.01–119

Crafts

Arroyo, Anita. Las artes industriales en Cuba; su historia y evolución desde las culturas precolumbinas hasta nuestros días. La Habana. 1943. 8161.05–725

Czakó, Elemér, and György Kálmán, *editors.* A magyaros izles; szemelvények a magyar háziipar, népmüvészet és iparmüvészet formakincséböl, összegyjtötte Budapesten. [1944?] 220 pp. Illus. *8161.05–106

Davison, Marguerite Porter. A handweaver's pattern book. [Allentown, Pa. 1944.] 8186.07–135

Drepperd, Carl W. The primer of American antiques. Doubleday, Doran. 1944. 8161.08–138

Freer gallery of art, Washington, D. C. Chinese art: Shang and Chou dynasties, bronzes, pottery. March, 1944. Gallery book. [Washington. 1944.] [44] ll. Plates. 8179.06–113

Reproduced type-writing.

Los Angeles county museum, Los Angeles. 2000 years of silk weaving. New York, Weyne. 1944. 8186.08–113

Maclagan, Eric Robert Dalrymple. The Bayeux tapestry. Penguin Books. 1943. 8188.04–17

Robacker, Earl Francis. Pennsylvania Dutch stuff; a guide to country antiques. Univ. of Pennsylvania. 1944. 8161.04–114

Drawing

Gradmann, Erwin. Bildhauer-zeichnungen. Basel. 1943. 8140.06–101

Hogeboom, Amy. Dogs and how to draw them. Vanguard Press. [1944.] 8142.05–451

Fashions

Laver, James. Fashions and fashion plates, 1800–1900. Penguin Books. 1943. 8191.01–108

Vertès, Marcel. Art and fashion. Studio Publications. [1944.] 8193.06–308

Iconography

Inn, Henry. Tropical blooms; a portfolio of 40 flower prints from photographs. Waikiki, Honolulu. 1944. *4092.07–113

Leveen, Jacob. The Hebrew bible in art . . . the Schweich lectures of the British academy, 1939. London, Pub. for the British Academy by Oxford Univ. Press. 1944. 4094.03–117

Painting

Breuning, Margaret. Mary Cassatt. Hyperion Press. [1944.] 8060.06–372

New York, Metropolitan museum of art. An exhibition of paintings by Kao Wêng and Chang K'un-i, introductions by Hu Shih, Kao Wêng [and] Alan Priest. March 21–April 23, the Metropolitan Museum of Art. New York. 1944. 8068.04–102

New York, Museum of modern art. Lyonel Feininger, Marsden Hartley, with essays by Alois J. Schardt and Alfred H. Barr, jr., and excerpts from the artists' letters. Edited by Dorothy C. Miller. Museum of Modern Art. [1944.] 8060.06–510

Renoir, Pierre Auguste, *1846–1919*. Pierre Auguste Renoir, by Rosamund Frost. Hyperion Press, distributed by Duell, Sloan and Pearce. [1944.] 8063.06–810

Steen, Margaret. William Nicholson. London, Collins. 1943. 8062.02–715

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Butler, Elmer Ellsworth, *compiler*. Butlers and kinsfolk; Butlers of New England and Nova Scotia and related families of other names. Milford, N. H., Cabinet Press. 1944. *CS71.B986 1944

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More Books

The Bulletin of the Boston Public Library

MAY, 1945

An American Merchantman at Manila in 1796

The Journal of Nathaniel Bowditch Now First Published

ON June 6, 1797, the Reverend William Bentley, pastor of the East Church at Salem, wrote in his diary: "Was with Capt. Prince lately from Manila, who has made the greatest voyage from this Port, tho' not the greatest in proportion to the Stock, but upon the actual advance of the Cargo, for Mr. Derby." These lines reflect the impression produced by the first passage of a Salem vessel to the Philippines. In his *The Maritime History of Massachusetts* Samuel Eliot Morison states that the *Astrea* "opened a trade in sugar, hemp, and indigo that continued as long as Salem men owned vessels." The records show that from 1797 to 1858, the date of the last arrival from Manila, there were eighty-two such entries at Salem. The *Astrea* set an important precedent.

During the last years of the eighteenth century the mercantile life of Salem was reaching its peak. The sixth city in the United States, it was developing a trade with the Orient, sending its ships around the Cape of Good Hope. "This commerce with the Far East . . ." Professor Morison believes, "was a primary factor in restoring the commonwealth to prosperity and power, in giving her maritime genius a new object and a new training, in maintaining a maritime supremacy that ended in a burst of glory with the clipper ship." Elias Hasket Derby, the owner of the *Astrea,* was one of Salem's most prominent merchants. A sea captain turned ship owner, he offered a vigorous challenge to Dutch, French, and Swedish shipping in the Pacific, transporting cargoes so profitably that, at his death in 1799, he was supposed to be the richest man in the United States. In 1791 the first *Astrea,* a ship of 360 tons, was registered in his name. John Gibaut, who in 1792-93 sailed the second *Grand Turk* to China, was her master. On a voyage to India the *Astrea* was suddenly commandeered by His Majesty, the King of Burma, and Gibaut found himself sailing up the Irawaddy River, the first American so to reach Mandalay. In 1795 the second *Astrea,* 321 tons, was built at Bradford in Essex county. It was registered in the following March, with Henry Prince as master. Prince, also a Salem captain, had commanded the *Henry* for Derby the

previous year in a voyage to the Isle of Bourbon, today known as Réunion, in the Indian Ocean. Nathaniel Bowditch was his clerk. Now Bowditch was assigned to the more important post of supercargo, having in charge the checking of the merchandise aboard as well as conducting the sales and all other commercial transactions of the voyage.

According to the manifest of the "Goods. Ware, and Merchandize, shipped on board the Ship *Astrea* . . . bound for Lisbon, Madeira, and India," preserved in the National Archives in Washington, the cargo consisted of 268 barrels of beef, 82 barrels of pork, 102 bushels of salt, and 7 barrels of rum. Together with Captain Prince, Bowditch was marked as a consignee on the document.

On March 25, a Friday morning, the *Astrea* set sail, but did not lose sight of land. "Came on board to get under way," Bowditch wrote on the opening page of a new note-book, "but, anchor breaking ground sooner than we expected, was not able to keep far enough to windward to fetch out. Had to come to again close by Noggs Head. Slept on board." The following day the voyage really began: "At 1 p.m. the wind hauled out to SE on which we tacked ship, to return back at about 3:30 p.m. The wind again came in to SW, and we stretched off, and at 6 p.m. Cape Ann bore NW by W, distance 4 leagues. From which I take my departure, being in latitude of 42.4° N and longitude 70.04° W of London." And then he added: "The day of our sailing will be easily remembered by me being my birthday."

It was his twenty-third birthday. Born in Salem on March 26, 1773, Nathaniel Bowditch was the son of a shipmaster, Habakkuk Bowditch. Some others of his age were already captains of vessels, having sailed the seas since boyhood. But he, after a few years' schooling, had been apprenticed as a ship-chandler's clerk and had added to his education only through reading in the Philosophical Library of the city. There he found the *Transactions of the Royal Society of London,* which enlarged his knowledge of the sciences. Because of his special interest in mathematics, he taught himself Latin in order to study Newton's *Principia.* During leisure hours he had thus laid the foundation for his later scientific work. At the time of the *Astrea's* departure, his reputation as a mathematician was already so well established that Edmund M. Blunt, a printer and bookseller at Newburyport, asked him to check on the voyage the accuracy of Moore's *The Practical Navigator,* a standard work which was known to be faulty, even in the current, thirteenth edition.

THE vessel made for Lisbon, arriving there on Monday, April 25. Bowditch noted: "Numberless windmills line the shore on both sides, which turn with tolerable swiftness. A little after sunset the health boat came on board and gave permission to land, having first very freely invited themselves to supper . . ." The *Astrea* stayed for three days in the

harbor, loading wine. While at Lisbon, Bowditch called upon Colonel David Humphreys, the first American minister to Portugal, delivering to him some dispatches from the American Government. Then he visited their agent Bulkeley, who undoubtedly was helpful in showing the sights. "The streets were lined with friars, beggars, etc.," he remarked. He also witnessed a grand procession to the cathedral headed by the royal family.

By May 14 they reached Funchal, the capital of Madeira. The trip, lasting more than two weeks, was uneventful. The life of the island, however, was absorbing, if not always to the taste of the visitor from Salem. "Saw one of their masquerading frolics," he observed, "Their feats of horsemanship were the best part of the performance. A ring being suspended on a small wire about ten feet from the ground, at the entrance of the gate of the Public Garden, the horseman attempted to strike it and carry it off upon full gallop. If he gained the prize he was attended by the master of the ceremonies — mounted on a small colt fantastically adorned with ribbons, etc. and with a most deformed mask — to the judges, who generally gave him a reward fully proportioned to the merit of the action: perhaps a whistle, a small flower, or some little image. The performance was so miserable that I retired from it with disgust." There was more revelry the following day: "Seven or eight of the richest men in the island were dressed in Turkish habits, the head-dress of one of them was valued at £10,000 sterling."

During their twelve days' stay in port the ship *Venus* arrived from Boston. She brought news of the death of Thomas Russell, an outstanding merchant of Boston, and of the re-election of Samuel Adams as Governor of Massachusetts. A few days later appeared another American ship, the *Elizabeth* of Petersburg. In the past few years American trade with the Madeiras had been quite extensive. As Bowditch explained, half of the quantity of wine exported from the islands was being carried in the holds of American ships. But May was not the vintage season, and he grumbled at the sight of the populace: "In general they are a nasty, lousy, dirty set of people, abounding with fleas and all sorts of vermin." Only the upper class could be described as cleanly.

On May 26, their cargo of wine complete, the vessel weighed anchor to proceed for several months without stopping. They sailed along the coast of Africa. Four weeks later Bowditch saw that one of the sailors — Samuel Bier, a native of Manchester — showed marks of insanity. He grew worse and worse every day, until a week after it was discovered that he was hiding knives upon his person. When these were taken from him, the poor wretch jumped overboard. Being under full sail with a strong breeze, it was impossible to get the boat out before he sank. Bowditch ascribed the cause of his disorder to "religious melancholy," but it might have been anything, in the heat of the Equator. They rounded the Cape of Good Hope and continued past India without landing; skirted the

coast of Java, and entered the Straits of Sunda, where they stopped on September 10. They found a place where the sea bottom was of blue clay, favorable for an anchorage. The *Washington* of Georgetown, forty days out from the Ile of France, and bound for China via Manila, was lying near. Eagerly they exchanged news. Capt. Roads, the ship's master, informed them that "the Americans were making wretched voyages at the Isle of France, where there had been an embargo on account of the arrival of some frigates." Civic commissioners from France had arrived, invested with large powers and with a list of proscribed persons. The first names on the list were those of the Governor and the American Consul. The captain also spoke of the American ships there, with accounts of their good or bad — mostly bad — fortune.

The passage through the Straits of Sunda and the Straits of Banca was the most anxious of the trip, owing to the treacherous shoals and reefs of that region, inadequately marked on contemporary charts. Ten times they came about. The weather was sultry. One day they sighted two large prows which made them fearfully conscious of the slowness of their progress. But they were left unmolested and the other prows they met did not appear "warlike." Once out of the Straits, the trip seemed more cheerful. Dolphins and porpoises were playing about the ship, and they even saw "some very remarkable land birds." Finally, on October 3 — one hundred and sixty-four days after leaving Salem — they reached Manila Bay.

THE notes made during the stay at Manila occupy twenty-seven pages of the Journal. It is published in the present issue of More Books all but complete, not having been printed before. Robert Elton Berry in his *Yankee Stargazer,* 1941, summarized its contents and quoted a few brief passages, but the whole text is well worth reproducing.

Although he sets down only a series of random descriptions, Bowditch's intellectual curiosity and habit of accurate observation make his picture of life at Manila varied and interesting. In the course of ten weeks' visit, with comments almost daily, he surveys many aspects of Philippine activity. Manila, we learn, was walled in and surrounded by a ditch, with a number of bridges over the river; its circumference was about three or four miles. One could not obtain much information on the subject as the Spaniards were suspicious. Vessels were not allowed to make soundings in the Harbor and Bay, for fear that a knowledge of the depth of the water might be utilized by the enemy. For the same reason, no house or building could be erected in the suburbs without permission. Bowditch estimated the population at nearly three hundred thousand, a surprising figure from one accustomed to accuracy; even seventy-five years later, Manila had less than one hundred thousand inhabitants. The population of the whole Philippines he placed at about two or three

millions, many of them Chinese. The palace of the Governor was "a pretty large pile of buildings" but "not high nor elegant." The natives were a well-made people. "Their common dress a shirt and trousers; the women have great numbers of handkerchiefs wrapt around them." Of the Spaniards, Bowditch wrote, not without disapproval: "In the morning they generally have a cup of chocolate for breakfast, at 12 o'clock they dine, after which they sleep until 3 o'clock, during which time very little business can be transacted." The enthusiasm for cockfighting was universal: "Four or five days in the week are allowed them for this diversion. They are so fond of their cocks that they have them on the same mat where they sleep at night." The people were well used by the Spaniards; the King of Spain called them "his children" in all his public papers. Yet the colony would become far more flourishing in the possession of any other Power, for the "dronish disposition" of the Spaniards kept them from reaping the most profit from their rich and fertile country. One of the chief revenues of the King was tobacco, a monopoly which was supposed to have netted about a million dollars a year. The sugar cane was another outstanding product, coming to maturity in far less time than elsewhere. The Government did not allow the import of liquor produced from the cane; so, Bowditch confessed, they had entered six casks of New England rum as brandy.

To a resident of eighteenth-century New England the importance of the Church in a Catholic country was striking. There were four bishops and an archbishop, and the priests were evidently powerful. The people were devout, and Bowditch looked with amazement at the numerous processions, watching the crowd kneel at the sight of the Host. The governor and the judges had the privilege of a private chapel. Even the price of wax was very high, owing to its vast consumption in the churches in Manila and its environs. But uppermost in the writer's thoughts were matters of commerce. He records the price of everything from sugar and indigo to hats and compasses — especially of compasses, which he purchased in Salem at two dollars apiece and sold in Manila at eight. The Journal was not meant for publication, but rather to inform others at home upon conditions of trade. Certainly no consular report could have been more welcome to the sea captains of Salem than these figures.

The weather was, of course, a recurrent topic of the Journal. After a particularly pleasant day, it began to drizzle and then suddenly, without warning, there was a violent earthquake. It was followed by another, the next day. Typhoons were no rarity either. There are also many bits of gossip about fellow seamen, usually from Salem. The mariners in the harbor were habitually on friendly terms, except with an occasional haughty fellow who wanted to play the dandy ashore, with coaches and servants. The days were well filled, yet it was with relief that the travelers set sail for home.

On December 10 the *Astrea,* filled with fresh goods, began her homeward journey. The inward manifest, also preserved in the National Archives, records 169 boxes of indigo, 7,606 bags of sugar, 30 extra boxes of sugar, 846 bags of pepper, 1,500 tanned hides, 3 peculs of saffron — all on consignment for Captain Derby. In addition are listed 35 boxes of indigo and 141 bags of sugar marked "adventures," meaning purchased at the risk of others, including Captain Prince and Nathaniel Bowditch.

They retraced their outbound route as far as the Cape of Good Hope, but then crossed the Atlantic via St. Helena and Ascension Island, heading for the West Indies. They were scarcely half-way along when, on February 28, they discovered a leak. Formerly twenty or thirty strokes of the pump in every two hours had sufficed to keep the ship dry, but now they had to double the number and repeat them every twenty minutes. They could find no gash, so evidently the water was seeping in, the vessel having "worked" throughout the voyage. From then on until they docked two men were assigned to constant pumping. On March 2 they met a whaler, the *President* of New Bedford. Andrew Pinkham, her master, imparted exciting information to the news-hungry voyagers. Spain had joined France against England, and the Portuguese were about to join. Washington had retired and Adams was elected president and Jefferson, vice-president. Affairs between France and America were going badly. But business was "very brisk," and all kinds of goods were high. Not until nearly four weeks later did Bowditch mention another encounter with a ship. On April 28 they overtook the *Rosetta,* a sloop of Norwalk, commanded by Joshua Bouton. They were told that war with France seemed imminent, as the French seized all vessels bound for an English port. They refused to receive our ambassador, and Congress had suddenly been called together for May 15. The Empress of Russia was dead, and the Emperor of Morocco had declared war on America.

They sighted land about Cape Ann on May 22, at six in the morning. It had been squally, with thunder and lightning, for most of the night. But the wind gradually shifted and by noon they were nearly abreast of Baker's Island. Two hours later they were in Salem Harbor. The trip from Manila Bay, without a stop, took one hundred and sixty-three days, one day less than the outward voyage.

BOWDITCH'S Journal is in the format of large quarto; the pages are covered by measurements of latitude and longitude, the empty spaces filled in with notes written in a careful, minute hand. This is, indeed, an extraordinary combination of the observations of an astronomer and navigator with those of a trader. Young Bowditch faithfully served Captain Derby as a supercargo; but he paid equal devotion to his other master — science.

He readily shared his knowledge with others. While at sea he dili-

gently taught the members of the crew to take lunar observations — a rare asset in the days when few ships could afford a chronometer and, unless someone aboard could determine longitude by working lunars, one had to proceed by dead reckoning. Under Bowditch's influence the understanding of scientific navigation increased among ordinary seamen, beyond the crews of the ships on which he traveled. Baron de Zach tells in the January 1820 issue of his *Correspondance Astronomique* of an encounter with a young Mr. Crowninshield of Salem, the second in command aboard the ship *Cleopatra's Barge,* which he visited in Genoa harbor. The youth was offended when asked by the French scholar whether he could take lunars. "Our cook can do that," he answered coldly. The cook was called from the galley. A large negro in a white apron, grasping a carving knife in one hand and dangling a bloody fowl from the other, made his appearance. Questioned about his way of calculating longitude, he shrugged: "It's all the same to me. I use the Maskelyne method, the Lyons, the Witchel, or the Bowditch, but I prefer the Dunthorne. I am used to it and find it the quickest." Bowditch marked the story in his copy of the *Correspondance,* now in the Library, underlining several sentences.

It was mentioned at the beginning of this article that the Newburyport printer Blunt had asked Bowditch to check the data of Moore's *Practical Navigator* on his voyage, and the latter certainly kept the commission in mind. He made an important contribution to the first American edition of the book, issued in 1799. "For several new tables and additions to this work," the preface states, "the Editor takes this public opportunity of returning his thanks to Mr. Nathaniel Bowditch of Salem, Fellow of the American Academy of Arts and Sciences, whose acknowledged talents, both as a Theoretical and Practical Navigator, reflect high honor on the nautical character of his country." In that year Bowditch returned from his third trip, which took him to Cadiz and Alicante; and set out on a fourth, to visit Batavia and Manila again. Meanwhile he was elected to the Academy. In a note written in May 1877, and now bound in the Library's copy, Henry Ingersoll Bowditch wrote: "This volume is interesting historically to me, because it was evidently one upon which my Father and his brother William had labored at the suggestion of Mr. Blunt. It, in fact, is the immediate precursor of my Father's *Navigator,* which having been published, first in 1802, is still continued, although now published by the United States Government . . ." The 1802 edition, the first to be called *The New American Practical Navigator,* was also the first to have Bowditch's name on the title-page. It was "enriched with a number of new tables with original improvements and additions, and a large variety of new and important matter"; but, above all, in it were corrected "many thousand errors" which "have appeared in the best systems of navigation yet published."

Soon enough Bowditch was off again on his fifth and last voyage.

As captain of the *Putnam* he sailed from Beverly for Sumatra in 1802, returning to Salem on Christmas Day of the following year. In a heavy snowstorm, steering blind, he brought his vessel to anchor, to the amazement of the most seasoned mariners. It seemed unbelievable that anyone could negotiate the hazards of Salem Harbor without any view of the land. And this romantic homecoming properly ended the romantic period of Nathaniel Bowditch's career. At thirty he turned to a sedentary life as president of an insurance company and a scientist devoted to astronomy and higher mathematics.

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The journal of the voyage of the *Astrea* is one of the many manuscripts preserved in the Bowditch Collection of the Library. In printing the section written at Manila Harbor the original text has been closely followed, omitting only parts of minute commercial interest. The spelling has been somewhat modernized, thus Friday, chief, sickened, obliged, or clothes replace "Fryday," "cheif," "sickend," "oblidged," or "cloaths." But "Manilla" was left as in the manuscript. Bowditch's characteristic turns of speech and nautical expressions have been preserved intact; the grammar has been changed only in one or two obvious places. The greatest amount of editing was required in the matter of punctuation, since the writer was altogether contemptuous of periods, commas, and semi-colons. His use of capitals was most unpredictable. He usually started his sentence with small letters, yet invariably capitalized words like Rum, Brandy, Sugar, Cigar, Molasses, and other merchandise.

THERESA COOLIDGE

Seventy Days at Manila

Harbor, City, and Countryside

MONDAY, October 2. At noon a small breeze sprung up, we being then in the Bay. A boat came on board from Mr. John Stuart Kerr, an American of Philadelphia settled here, with directions for anchoring at Manilla. At about 2 p. m. the Government boat came on board with two revenue officers. At 6 came abreast of Cavite harbor, but the wind blowing directly out of it, was obliged to come just astern of the frigates in 4½ fathoms. Visit boat came from the Commodore; Capt. Roads came on board. He arrived here three days ago. After came to anchor, saluted with 4 guns. Capt. and him went on shore to the Commandant. At Cavite there was no other American vessel excepting Capt. Roads'; a Danish vessel (or rather English under Danish colours), two English and some Spanish vessels. Capt. Roads returned on board and passed the evening. Informed of considerable small news, mentioning that the man lost by Capt. Chipman was Nathaniel Phippen, son of Capt. Nathaniel Phippen of Salem.

The reason of my not going ashore also was the guard preventing me, saying that I could not go ashore at Cavite before the Commandant had paid the visits. Whilst we were outside the Corregidor, great numbers of signals were hoisted, being repeated at Cavite for information at Manilla. At the Corregidor lay a Spanish frigate, whose boat came alongside and hailed us as we passed the Island.

Tuesday, October 3. Went ashore in our small boat to Manilla this morning. There was a small breeze from the eastwards; hove up and went farther up the harbor and came to anchor in 2 fathoms muddy bottom. The first point bearing NE a little northerly, and the large church with a high broad cupola bearing NW by N. From the mouth of the river, which leads by Manilla, two very long piers have lately been built; their lengths is above one mile inside of the piers, which are built of stone, cemented together by chunam (or oyster shell lime).[1] The depth of water is nearly 3 fathoms, but without the piers a bar is found on which there is not above 9 or 10 feet of water. An English ship at the common anchorage at Manilla was nearly a league from the shore. They have a large machine made for digging up the mud at the Bar, which when done will make the place very convenient for shipping, who will then be able to go far up the river and take goods on without any expense for boat hire, which is here very high.

The river reaches far up the country, at the head of which is a large lake. All manner of fish are found both in the Bay, river and lake. The whole of the country is well watered. In the Bay it is rather salt, but at the entrance of the piers and above it is fresh, but is not drank by the inhabitants who generally have cisterns for rain water. The poor inhabitants drink the water from the top of the river brought down in boats. The shipping send their boats a small way up the river both at Cavite and Manilla, where they procure water for the ships' use.

All sorts of provisions here are very cheap. A very large hog costs 3 dollars, beef about 1½ per pound. Excellent white bread nearly the same

price as in America; fruits of the country very cheap, such as oranges, lemons, etc. Flour about 4 dollars per pound. Rice 2 dollars per pound (which is reckoned very high). Numbers of buffaloes are in the country, both tame and wild ones, whose hides are sold at the moderate price of three reals (37½ cents) and when tanned at about seven reals (or 87½ cents). I have not yet seen any of their hides, but am informed they are of a good quality. They preserve them with ashes, but would salt them if any person applied therefore. Only one slaughter house is at Manilla, in which about 100 head of cattle are killed, not buffaloes but cows or oxen, there being a fine of 500 dollars for killing there a buffalo per day. At Cavite, ten or thirteen per day, so that a person applying might soon procure a large quantity of salted hides. Great numbers of deer and other game are found in the country. Their skins are sold at . . . per piece, or nearly 15 cents. The hides of the buffaloes are tanned with some kind of bark. On examining, they appear to be of good quality and well tanned. They have also a root of a poisonous quality, which they procure from China to tan them with. The Chinese take large quantities of them to China.

Back in their country there is a great number of venomous animals. Some snakes from the trees will attack the buffaloes, twisting themselves round them and squeezing them to death. Great numbers of crocodiles and alligators also. Some of them have been known to devour the women when seated on the banks of the river washing their clothes. They attack the buffaloes when crossing the river, who never will enter the water except in flocks with their young calves swimming between them. If an alligator should attack the young, the buffaloes of each side dive down at him and oftener than not destroy him with their horns. Great numbers of monkeys of a large size are found here but no orang outangs, who are brought here from Borneo and are very vicious, heaving stones, sticks, or anything at persons who vex them and will in the house take anything from any of the servants which they have an inclination for.

Salt is made here in very large quantities and at a very low price: 16 bushels per pound in the season which is April. It is made in ponds as in the West Indies. Pepper is brought here from Borneo in the prows. At present is ca. worth 17 dollars per pecul. Sugar of the first quality, dried, about 5½ dols to 6 dols per pecul. Indigo about 80 or 85 dollars per quintal. The quintal is 100 lb. Spanish corresponding to 103½ English; the pecul, 137½ Spanish or 142 English . . . (They keep their accounts at Manilla in grains, reals, and dollars. 12 grains equal 1 real, 8 reals equal 1 dollar.) The colony produces about 4500 tons weight of sugar and 400 or 500 tons of indigo annually. The harvest of the sugar is in March. The sugar after you purchase it from the Chinese is taken from the pots, dressed, and put up in sacks of about 100 cwt and is of fine quality, being of three different sorts. The time it takes for drying it makes it a tedious business. Their indigo is also of different qualities, and great care ought to be taken in examining it. The season for it is October and November . . .

After we arrived at Manilla, we went to the Custom House and delivered a manifest of cargo. From there to the governor's to deliver the letters, papers, etc., after which we received orders from the Custom House

for the Commandant at Cavite to make the visits. He came on board; at his departure saluted him with five guns and three cheers, which compliment they are always well pleased with. The Commandant will not make the visits without the captain is on board, which was the reason of our coming from Manilla this day.

Wednesday, October 4 . . . The poorest kind of wines in Madeira casks would sell for nearly the same as the best of Madeira wine; brandy likewise was low, there not being above 3000 Europeans in the city and suburbs who make use of liquors. The natives are too avantrous to drink much wine. Their common drink is sweetmeats and water, which they say is wholesome and the taste agreeable. Cocoa is produced here, but is dearer than the American. No coffee can be procured here, the Spaniards not being fond of it cultivate the cocoa in preference. Large quantities of wax is produced on the Island, but it is dear, owing to the vast consumption of it in the Churches, of which there are great numbers in Manilla and its environs.

There are four Bishops in the Island and one Archbishop whose power is very great. The priests here are very powerful, all the natives wearing the image of the Virgin Mary, cross or some such thing. No books are allowed to be imported here contrary to their religion. The Commandant who searches the boats examines every vessel. He also forbids vessels sounding in the Harbor and Bay, it being customary if a vessel shifts her berth for a pilot to come on board from the Commandant (they not being willing that the enemy should be able to get a knowledge of the depths of water in the Bay). However, it is so shoal that no vessel of war could come near enough to the City of Manilla to do any damage without landing their troops. The City is walled and is surrounded by a ditch, the gate being shut at 11 p.m. after which time no boat is allowed to go off.

Natives, Spanish Rulers, and Foreign Traders

THE inhabitants of the City and suburbs are very numerous, amounting to nearly 300,000. In the Philippines there is about 2 or 3 millions; great numbers Chinese. In general they are well made people. Their common dress a shirt and trousers or jacket and trousers; the women have great numbers of handkerchiefs wrapt around them so as to be entirely covered. They are well used by the Spaniards, the King of Spain in all his public papers calling them his children. They have great privileges; any European who is allowed by Government to marry a native immediately acquires the rights of a native and of a Spaniard. No house or building is allowed to be erected in the suburbs without permission of Government, on account of the enemies making use of them against the City. Two large churches were pulled down in the suburbs on the same account. The Palace of the Governor is a pretty large pile of buildings, not high nor elegant. In it all the public offices are kept; in it he has a private chapel where he hears mass every day. The 2d Governor, Judges, etc. have the same privilege of a private chapel. There are numbers of bridges here over the river in the City and suburbs. The streets are well made, being entirely covered with small stones cemented together with chunam. The natives are

very ingenious, never serving an apprenticeship at any trade; perhaps the same man is a tailor, carpenter, cooper, boatman, fiddler, etc. Their music is the same as the Spanish.

They have one diversion, which they are very fond of, which is cock-fighting, and the King has turned it to good account by forbidding any cock-fighting except in a particular square set apart for that purpose, where every person who enters has to pay 4½ to the man who has the revenue farmed to him, and who gives the King 20,000 dollars annually for it and it is supposed to net him 40,000. This branch of the revenue is set up at auction every five years. Every cock which is set up pays ⅔; sometimes in a day 50 or 60 pair will be engaged and 5000 or 6000 spectators. They are so fond of their cocks that they have them on the same mat where they sleep at night. Four or five days in the week are allowed them for this diversion, all the feast days, Sundays, etc. The house where they assemble is built of bamboo like a theatre, a stage in the middle of it for the cocks to fight upon. There is a guard of soldiers always attending the place. I never saw the place, but some of our people were there and said there was nearly 3000 people present. Just before the cocks begun to fight, they said was impossible to hear yourself speak, the noise was so great in making their bets, depositing their money, etc. The cocks are all armed with an iron spur, 2 or 3 inches long and very sharp. They never gave above 3 or 4 blows before one or the other was killed. One evening standing by our gate for a few minutes we counted near 100 which were come from the fight.

Another branch of revenue arises from tobacco, which no one but the King is allowed to manufacture or sell. This nets him about 1,000,000 dols per year. Another branch arises from the customs in their cocoa, wine, every person who makes it having a guard placed at his works to take care the King is not defrauded of the revenue. The duties on landing all merchandize here is 6 per cent to the King and to the board of trade. Money is landed free of duty, but on reshipping the duty is 3 per cent. All kinds of merchandize reshipped is free of duty; all goods ought to be entered for exportation, otherwise if you should conclude not to sell you would be obliged to pay the duties.

Thursday, October 5. Still at Manilla at the house of Mr. Kerr. This day hired a house of Mr. Kerr at 30 dols per month, which was reckoned very cheap. There being no public place of entertainments, no palanquins are used here. Coaches are the only carriages in use. Offered our cargo to the Government, who did not wish to purchase; neither the Company's officers wished for any wines, etc.

At 12 I set sail for Cavite, in one of the passage boats, which is very inconvenient for passengers being nearly three hours before arriving at Cavite, during which time I was basking in the sun. Their boats and manner of sailing is very curious. Having generally light winds, they make their mat sails very large and the boats made from the bodies of trees are very long and narrow; so that there would be great danger of oversetting, if it were not for outriggers which they have in each side of two bamboos about 8 or 10 feet long, where ends are joined to another large bamboo running lengthwise of the boats. The lee one in a flair of wind sinks a little in the water, and being buoyant keeps her from oversetting; and on the weather ones the blacks keep

going in and out according to the force of the wind. In a fresh breeze there will be six or eight at the end of the bamboo, there being ropes leading from the top of the mast to different parts of the bamboo to support them as they go in or out. By this means they keep the boat always upright and make her sail very fast, in a good breeze going five or six knots. Their paddles are not above 4 or 5 feet long, being made short in order that they might not interfere with their outriggers, in the form of a shovel, only the blade is round. The cost of a single boat from Manilla to Cavite and back in one day is nearly 6 or 7 dollars; the cost for a passage in the passage boat is 1 real.

At about 3 p.m. I arrived on board. In the evening Capt. Roads sent his boat on board and Mr. Byrne and myself went on board of him, when he informed me that Capt. John Gibant,[2] in returning from China through the straits of Malacca for Bengal, was attacked by a number of Prows. He cut down his stern in order to get his guns to play on them and got clear. William Brown likewise was attacked there. He said he was informed that Jonathan Hodges had been at Batavia. The Malays by all accounts are in greater force than what I had an idea of. We supposed there was no danger after we passed the Straits of Banca, but there our danger was greatest, the King of Pulo Lingin having a great many cruisers. They have been known to attack vessels even in Manilla Bay. One of the trading Prows at present is in Manilla from Borneo, but it is said that the moment she is out of port she would attack a vessel if she met with a good opportunity. In the Straits of Macassar they have not been so saucy lately, owing to an English frigate who manoeuvred as if she was weakhanded and decoyed them alongside and soon destroyed them all, which has sickened them from attacking any vessel before they are well assured she is not of sufficient force to resist them.

Friday, October 6. This day very violent tuffon [typhoon] sprang up. At about 3 a.m. wind at NW, continuing all day with heavy rain, wind gradually hauling to the eastward, making a large sea. At about 4 p.m. the Swedish ship just ahead of us drifted over our stream anchor and was so near us that we were obliged to slip it. At dark it moderated a little. The Swede continued still drifting till she grounded in the mud. Wind hauled more southerly, and in the morning of Saturday was about South. Light airs and smooth sea. A small Brig which lay outside of the frigates had drifted far up the harbour. The vessels which were at Manilla came to Cavite early on Friday morning. On Saturday morn hove short and swept for the stream anchor, weighed it. The rains had caused a great freshet in the river which helped the Swede to get into deeper water, and the current was so great that during the violence of the storm the ship was sometimes almost broadside to the wind.

In the morning of Saturday I set out in the small boat for Manilla. The storm had caused a great swell at the pier, so that the boat could not return. She returned the next day and the long boat brought up some articles, being obliged to work here on our Sundays which correspond to the Saturdays of Manilla, there being one day difference between the account on shore and on board the ship. The cause of this difference was that the first discoverers and settlers of these Islands came here by the way of Cape Horn and we came by the way of the Cape of Good Hope,[3] consequently there ought to be one day difference. But it is rather curious that in all other places of India

and China they count their time in the same manner as we do on shipboard. It has been often proposed to alter this manner of computation, but the Clergy not being fond of innovations are averse to it, and it cannot be done but with the consent of the Patriarch at Madrid.

The Prow which I mentioned mounted 16 guns, 2 and 4 pounders, and had a valuable cargo of pepper on board which we purchased, nearly 700 peculs. The captain was a very stout, well made man. Great numbers of people belong to her, all of them merchants having each his adventure. They are nearly of the same colour as the natives here and not much different in their dress, wearing a turban and trousers. The Captain of the Prow was fond of showing the scars he had received in war. On being asked whether he ever made prizes of European vessels, he replied that the only prize he ever made was from the earth by cultivating pepper and bringing it to Manilla to sell.

There are two or three Acapulco ships, but only one goes annually.[4] When one arrives another is ready for sail; their time of arrival is June or May. They are ballasted with dollars, having on board from 2½ millions to 4 millions of dollars. Their charges are so high (the King's duties being 33½ per cent) that without they make at least 100 per cent profit they reckon it as nothing. They take from here all kinds of China and Bengal as well as European goods.

Great numbers of the Malay Prows trade at Manilla with pepper, camphor, etc., and take in return China and Bengal goods. They are generally 3 or 4 months at Manilla, and are obliged to remain at the custom house and pay the same rent, that is 300 dols for their apartment. But no tax is laid on the persons in the vessel as is on the Chinese. Some Spanish ships trade at Borneo and the Sooloo Seas for pepper, camphor, etc., carrying from Manilla iron, China and Bengal goods and generally make a profit from 100 to 200 per cent. They are well armed and are generally twelve months performing the voyage. There is a kind of treaty of peace between the Spanish King and the Kings of some of those Malays.

Information for the American Trader

FOR near twenty years after Manilla was taken by the English they were not allowed to trade there, but it has been made a free port near three years for all vessels, either Asiatic or Europeans.[5] It was not known how long the privilege will continue, but the trade and exports have increased amazingly since that period, and are capable of great improvements. Perhaps after the natives have got well under way in the cultivation of the lands, the King will again give the Spanish India Company (of which he is one-third part owner) the exclusive trade of these Islands. But perhaps it would be more for his interest, and certainly it would be better for the natives, for him to lay a duty on the exports than to shut up the port; for the profit from being one-third part proprietor of the Company cannot be very great, as their manner of carrying on the trade is very expensive.

They have at present in Manilla goods to the value of several million dollars, but they have not lately sent home any. On account of the War one ship has been waiting there near 12 months. The Captain was so dissatisfied

with their prolonging his voyage that he entered a protest against the directors of the Company. This ship had been at Lima, where she carried European and Indian goods, received in pay dollars, which were brought to Manilla there to make purchases for European markets. The profit on the goods carried from Spain to America would be very great, were it not for the heavy duties imposed by the King on the importation and exportation both in Europe and America. Provisions at Lima are cheap in general, but the expenses of cooking, etc. make it very high. Cash is so plenty that a dollar is the smallest sum you could pretend to give any porter for the most trifling job which in America would be well paid with 3 or 4 cents. The officers of the ship have one article in particular which is very expensive. That is a mistress. It cost them at Lima for that 200 or 300 dollars per month. You live with them in their house like man and wife, and they are looked upon with respect. They are said to be the handsomest women in the world (being descendants of Europeans). They dress chiefly in white, with a small skirt which reaches no lower than their knees, so that a small puff of wind would discover their nakedness, but the more modest ones wear a pair of white drawers underneath.

At present the English trade considerably from Bengal to Manilla, sending their white cottons, fancy chintzes, etc., and receiving in return sugars, indigo, etc. There is numbers of English factors settled at Manilla, the chief of whom are Capt. Guise and Capt. Passamore, who has lately established himself there. They would all act as brokers, but there is not one who has been settled there any considerable time but what has some blur on his character. And any person trading there ought to be well on his guard, examining the goods he buys and seeing the weight himself. Capt. Neal, master of the Swedish company ship, employed a black fellow to inspect his indigo and it was notoriously known that the fellow received bribes from the sellers for to pass their indigo at more than its value.

A voyage might be made from America to Bengal with wines by a person who had but small stocks and could procure them on credit, disposing of them there and taking cotton cloths for Manilla, which are always sure sale and generally net a profit of 25 or 30 per cent. But it is certainly well for those who have a stock to proceed directly to Manilla with cash, which would greatly shorten their voyage. If the exchange was the same as when we left America, it would be profitable to touch at Lisbon with bills and take both your cash and wines if you wanted credit, and proceed to Manilla. The poorest Lisbon wines would answer at Manilla as well as the best, and in general it might be reckoned upon selling as well as Madeira on the coast of Coromandel.[6]

The colony would become far more flourishing if in possession of any other Power, but the dronish disposition of the present possessors keeps them from turning to the most profit this rich and fertile country. In the morning they generally have a cup of chocolate for breakfast, at 12 o'clock they dine, after which they sleep till 3 o'clock, during which time very little business can be transacted except with the natives. At 8 or 9 in the evening they sup and immediately go to sleep. This is the manner of living of the Spaniards. The natives do not generally sleep at noon; in other respects their customs are pretty much like the Spanish. On their feast days and Sundays the public offices are closed and nothing can be done, for all goods liable to duty must

at landing pass through the custom house. Some of the natives here possess an immense property, but by their looks you would suppose they had not a morsel of bread.

Doing Business with the Chinese

THE Chinese here also are very rich. Taking a walk on Sunday, we passed by the house of a Chinaman, who had that day been married and was making merry with his friends. His wife, contrary to American custom, waited upon the guests, presenting us with wine, sweetmeats, betel, and cigars, very curiously adorned with ribbons, two of which I have preserved to carry to America. Their music was vocal and instrumental, two men playing on a species of violin, another on a flute, and a fourth with an instrument making a sound like two pewter plates struck together, accompanying it with his voice, which was so little harmonious that if I had met him in the street I should have thought he had been crying. But I dare say they thought it excellent. Afterwards I saw some of the same nation playing at a game very much like what in America is called "chequers."

At Manilla the month of March is very sickly. October and November are not very healthy. Shiver and fever are then very rife. The month of March is the time when they expect earthquakes, which are frequent here. There are great numbers of volcanoes on the Island. July, August, and September are the rainy months. During all the SW monsoon[7] the weather is rainy, and large swells heave in so that no ship pretends to stay at Manilla, but all go to Cavite . . .

The China junks arrive at Manilla about the month of January. Some of their cargoes are very rich. Last year the cargo of one of them was valued at 1,000,000 dollars, the duties paid at the Custom House was 100,000 dollars. The goods are all landed at the Custom House (for each part of which they have to pay 300 dols). The building is very convenient for them, being a large circular building enclosing a large space of ground, in the middle of which is a bathing place. They are generally 3 or 4 months in disposing of their cargoes. Sometimes they export sugar from Manilla to China. Some of their junks are very large, being near 1300 tons. In the inside they are divided into different apartments, so that if one part leaks it will not damage the goods in the other. They have one very large mast amidships and a very small mast with a sail forward and aft. Their sails made of mats; their built is the same both ahead and astern, being almost in the shape of a U. With a head wind they can do nothing, but with a fair wind do tolerably well. Besides the duties they pay the Government, they have to pay 5 dollars for every man on board their vessels, so that their port charges, exclusive of duties, is equally as great as that the Europeans pay at Canton . . .

The manner in which the Chinese feed themselves is very drole: their chief food is broth, soups, etc. They hold the bowl which contains it close up to their mouths and bale it in with a spoon with great speed, hardly allowing themselves time to breathe. Instead of forks, for their meat they have a piece of stick, split in the middle, with which they lift up the meat to their mouths. Their dress is the same here as at Canton and is a jacket or shirt with a pair

of trousers made very large and short. They make use of their counting board for every kind of arithmetical operation; and as their weights, measures, and coins are divided decimally, it makes the operation easy. I purchased one of them and, after accustoming myself to it a little while, could perform any operation in addition in nearly the same time that it would have taken to do it by our method. Not being acquainted enough with the Spanish language to ask the Chinese many questions, I could not procure any great information with regard to their characters and method of writing.

The Chinese at Manilla as well as at Canton are much accustomed to make presents to those who purchase of them. It is them who have the sugar trade chiefly in their hands, and to those who purchase sugar they generally make a present of one or two loaves, weight about 100 lb per piece. The sugar cane flourishes extremely well in the Philippines, come to maturity in far less time than elsewhere . . .

There are great numbers of boats on the river; many of the inhabitants live in them. By a late order of the Government no man is allowed to belong to one of them before having his name registered in the public offices, in order that they might be called upon for their gunboats in case of an invasion. No coloured man is allowed to carry a bag of money in the street (particularly in the night), without having a certificate from the person he received it of.

A few presents to the chief men here would not be unacceptable. A bag of olives, firkin of butter, small cask of rappee snuff, etc. to the Governor, Archbishop, etc. and a few others, such as the custom house officer, of which the chief is called Don Estephen and is a worthy man, would be very acceptable and make things glide along smoothly. An American vessel owned by Clark and Nightingale of Providence brought out for the Governor and Archbishop a small present, and the last returned them a letter of thanks expressed in very strong terms.

All the natives here chew the areca and betel.[8] A piece of the areca about the bigness of a quarter of a nutmeg is wrapped up in two leaves of the betel, a little chunam being first put between them. This is chewed by the natives at all times and by the Europeans also. But it is not mixed with opium, which is prohibited to be imported in the Philippines. This is the reason that their breath does not smell so disagreeably as that of the natives of Java who chew opium with it. Very frequent use of it makes the teeth and mouth of a disagreeable scarlet colour. They also with the betel smoke a great deal of tobacco. The cigars used by the women are as large as they can get into their mouths, and five or six inches long. The King monopolises all the tobacco, from which he draws a revenue of near one million dollars annually; 500,000 dollars also annually from the coco wines; about 25,000 from the betel nut. Each of the natives married pays a tribute of 11 reals annually for every 5 persons in his house above 18 years old . . .

The interpreter we had in purchasing the pepper of the Malays had been a prisoner with them at Mindanao, one part of which is settled by the Spaniards. They fought the Prows three days successively, it being all the time calm, and at length when their powder was all expended they were boarded and all on board made prisoners, etc., immediately clothed after their customs. He was prisoner 16 years and at length made his escape.

Molasses here is of a very fine quality and costs about 1½ dols per hogshead; indeed it is worth so little that a woman offered 8 hogsheads of it as a present if we would only take it away. A large vessel with a small stock might find it very advantageous to purchase some of it, but it ought to be well put up in good hogsheads with iron hoops, otherwise it would not bear carrying to America, for wooden hoops would be entirely destroyed before half the passage was completed.

Indigo, Sugar, Rice, Wine

SUNDAY, October 16. Our account, or Saturday, Oct. 15 by Manilla account. Still at Manilla. We had purchased about 100 quintals of indigo, made contracts for about 3000 peculs of sugar to be delivered in November. Some of it at present in the store. Each of the indigo boxes contains about 100 Spanish weight, the weight of the boxes about ?th American weight upon an average. We have unloaded but very little of our wines, it not being in any demand, the place having been overstocked by two company's ships. In general, vessels ought never to bring anything to Manilla but dollars. Crowns are not current here, half and quarter dollars answer equally as well, being used here for change. Manilla is the only place in the Philippine Islands where foreigners are allowed to trade; even at Cavite no goods are allowed to be landed.

Sunday, October 23. Shore account, or Monday Oct. 24 our account. Still at Manilla. Having made contracts for rather more than four thousand peculs of sugar, of which 10,000 (?) is in the store, from 5½ to 6 dols per pecul; chiefly at 6 dols. About 70 boxes indigo packed up and nearly all our pepper double embaled. Cannot find any one to purchase our wines, of which we have landed in our long boat about 40 quarter casks, having sails fixed both to the small boat and long boat.

When you deal with the Chinese it is common enough to advance them money to forward them in their contracts. One Chinaman who is to furnish us with 500 peculs of sugar received one-third part in advance, and upon the delivery of one-third part of the sugar is to receive another third part, etc. Then he gave bonds for the money with approved security. But in general the money is not paid before the delivery of the merchandize. If a vessel came here wholly with goods, her charges for import and brokerage would be 13 per cent; if she had cash only, there would be no import and only 2½ per cent brokerage. Mr. Kerr who does our business is the person who had done the business for all the American vessels here. There is here also a Portuguese gentleman called Don Pedro Huet (or as the Spaniards pronounce it White) who might be employed as a broker, he having had consignments from the English etc. at Bengal. An English gentleman named Paramond came here small time past, master of a vessel, with design to establish himself to do business here, and has taken a house for that purpose. All the English commanders here live in style, rowling about in their coaches. We Americans make use of what is called here the Coach of Saint Francis, viz. shoe leather which is not quite so expensive, shoes being here at about 60 or 70 cents per piece well made.

Last week Capt. Roads was up from Cavite, dined and slept here. Informed us that Sam'l Lambert had been at the Ile of France[9] and made very good sales of his cargo. But as was "Chiney Beachy" all weathers, he meant to touch at the Cape on return where he expected to find his brother. A few days before we left Manilla, I was in the house of Mr. Kerr, where I saw a servant of a French gentleman at Manilla, a lad of about 8 or 9 years old, apparently well made and of pleasing countenance; his face and legs being of the same colour as the native Indians, but from about the middle of his body to his knees his skin was of a black colour very coarse and hard covered with long hair, with a small knob on his backside about half an inch long exactly like a monkey. He had been brought from the country and no reasonable account could be given of the cause of this appearance. He was very much ashamed to show it himself and had his trousers tied up so that he was forced to use a knife to cut them open to gratify our curiosity.

William Bowler, an adopted Indian of some of the north American tribes settled near the Floridas, who was taken prisoner by the Spaniards and for his designs in stirring up the Indians against the Spanish settlements was sent to Spain from there, has been sent to this place to finish his days. He is at liberty to go to any part of the Islands, but cannot quit the country. He came over from Spain by the way of Lima in a Company's ship which brought out the present governor and his train. On the passage Bowler used to put on great state, saying that he had commanded great numbers of Indians, more than there is in all North America. While at Lima he was always dressed up in Indian habits, beaver skin, etc.. The people there pitied him and made him considerable presents, which he would not condescend to keep but gave it to the poor of the place, At present, however, those gifts would be acceptable to him as his worldly affairs are not in a very flourishing situation. By all accounts he is a man of great abilities, speaks the French, Spanish, Latin, English, and Indian languages fluently . . .

Sunday, October 30. Still at Manilla. The monsoon has not yet changed, the wind being variable the week past. At present it is SW; in general the weather rainy. On Thursday last, heavy storm which made all the ships in Cavite drift. One stuck fast in the mud but it is very easy getting off again. Since our arrival all the ships in the road have had to launch their topmasts three times, the storm having been so violent . . .

Last Sunday I saw some of their rice fields which were in a very flourishing condition. There were numbers of men fishing in them with hooks and line for a kind of eel which they eat. In one of them, the dirtiest stinkiest mud puddle I ever saw, there is the remains of the master of an English ship, who died on shore and was buried there without any ceremony or the least mark being put up to know the place of his interment. In this manner they serve all heretics who die here.

Friday last a vessel arrived from Macao which belonged here and had carried from hence wines, part of which she brought back again, not being able to dispose of them there. Saturday the Swedish ship commanded by Capt. Neal came up from Cavite to Manilla, being the first one who started from Cavite. It is proposed for our ship to come in about 10 or 12 days. They anchor some way without the Bar, on which at low water there is not above 2 or 3

feet; and the Swedish ship's long boat ran aground there and lost one of her people in attempting to shove her off, the tide running so rapidly that it swept him away and not being able to swim was drowned.

I have sold some wooden compasses (which I purchased in Salem at 2 dollars and some small ones at 11 shillings) for 8 dollars. Brass ones for 10 dollars (cost 6 dols), netting in all about 300 per cent profit. They were for the King's use, and if there had been 2 or 300 would have sold at a good price. On Friday our long boat came up with a load of wine, but it was feast day and they would not suffer her to pass the Custom House till Saturday morning.

Wednesday, November 2. Ship still at Cavite, but the weather appears to be well settled and this morning the Captain is gone down to Cavite in the small boat to fetch the ship up to the Bar. Last Sunday they had a grand procession in commemoration of a victory gained over the Turks 2 or 300 years ago.[10] It was to have been celebrated a fortnight ago but the bad weather prevented. They had the Images of St. John the Baptist, the Angel Gabriel, and the Virgin Mary set round with precious stones. But the image of the founder of their religion was not produced, the other saints being of more note. Yesterday was the Feast or Fast of All Souls. Of consequence, no work was done yesterday nor this day till after mass was performed.

In the afternoon at about 4 o'clock the ship arrived at Manilla and anchored amongst the shipping in about 5 fathoms water. They loaded some wine in our long boat and hired a schooner to go off and bring some ashore, but she was not able to bring on shore more than 14 pipes brandy and 19 of wine,[11] on account of the shoalness of the water on the Bar. And after she came in we were obliged to raft it ashore, so that on all accounts it is better to employ small craft.

Chief part of our wine still continues on hand. We have bartered some of it away for 100 dollars per pipe Madeira, Lisbon wine 30, and Carcavellos 35 dollars per quarter cask. The natives are fond enough of it when they can drink it at other people's cost. The Government do not allow any spirit to be imported which was produced from the cane, so that we had to enter 6 casks of NE rum as brandy. This is undoubtedly a wise measure as evidently appears from the great destruction of the North American Indians by the immoderate use of whiskey. The same policy hinders them from erecting any distill houses for distilling their molasses, and is the cause of its being so very cheap.

Gales and Earthquake

SATURDAY, November 5. The weather all this last week has been very pleasant, but this day began with drizzly rain. (For two nights preceding there appeared a misty coloured circle round the moon, and the clouds to the westwards after sunset were red.) At about 2 p.m. of Saturday came on without any preceding noise a very violent shock of an earthquake. It came from the northward and ran nearly in a southerly direction. It continued nearly two minutes; everything appeared in motion. When it came on the Captain and myself were sitting reading. We immediately ran out of the house. All the natives were down on their knees in the middle of the streets praying and

crossing themselves. It was the most violent earthquake known for a number of years. It threw down a large house about ½ league from the City, untiled one of their churches, and did considerable damage to the houses about the City and suburbs. Nothing of it was felt on board the shipping. At about 10½ p.m. came on a small shock which made us decamp from the house, but it was but of little duration.

This morning at about 9¼ a.m. came on another shock, nearly as violent as that of yesterday and lasted about ¾ to 1 minute. The water in the wells was very much agitated with a wave-like motion, rising against the sides 12 or 15 inches. The weather this morning was very rainy, very dark; wind all the time north, not blowing very fresh. It is not the season when they expect earthquakes, although they sometimes happen in small shocks in October and November. Yet in general they are more frequent and strong in the month of March. The motion of this earthquake was much quicker than those generally felt in America, which are always preceded by a rumbling noise which is not the case here.

Yesterday a person to work in our store was seized with a violent pain in the neck attended with a swelling, so that he could not turn his head. It was owing to the cool air which came from the mountains and is very common here. The method they made use of for curing him was by snapping between their fingers that part where the swelling was greatest. If it is not immediately cured it may cause a violent disorder. The weather had been rather warmer and the man hard at work when the wind shifted and blew fresh from the land. This month it is very sickly among the natives, many of them dying every day.

Last Tuesday we went all round Manilla. At present it is surrounded by a ditch, which was not the case when the English formerly took it. A church which they made use of in the suburbs for a breastwork is now entirely demolished. Their fortifications are not constructed in the new mode, being all formed with embrasures. The circumference of the City is about 3 or 4 miles. It is impossible to get much information on the subject as the Spaniards are jealous of any person's making inquiries. No person without he is an officer in the government is allowed to go upon the walls. They have a foundery for casting cannon; another bell foundery, which is an article of consequence in a Catholic country, where bells are so much used. Yesterday in passing from the Custom House, I met the procession attending the old Padre who had been administering the last sacraments to a sick man. He was in a palanquin attended by six soldiers, carried by four men, preceded by a man sounding a bell. At the sight of the carriage which contained the "Corpus Christi" all kneeled and uncovered themselves till it passed. The soldiers on duty at the Customs House kneeled down uncovered, their arms presented, drum beating. I only pulled off my hat and, not having much inclination to dirty my clothes, passed over one part of the ceremony.

Loading Cargo for America

SUNDAY, November 20. Still at Manilla. Last week began to load. At present we have put on board 2500 peculs sugar, chiefly in cascos[12] which carry about 130 bales and who have 2½ dollars a trip. We have purchased 318

quintals indigo, contained in 175 boxes. All the wine sold at 80 dols per pipe Madeira, Lisbon, and Carcavellos. Our brandy and hats remain chiefly unsold.

About ten days past a heavy gale of wind. An English bark at the Bar pitched at every sea, bowsprit under, and carried away her jib boom and sprung her bowsprit. November 14 Capt. Roads in the Ship *Washington* sailed from here for Canton. He will return back here again in about two months. November 13th arrived here from Mauritius the Ship *Three Sisters,* formerly commanded by Capt. Cathcart. She fell so far to leeward of the Straits of Sunda that she was obliged to go through the Straits of Malacca. The mate who at present commanded her since the death of Capt. Cathcart (which happened at St. Jago[13]) was fond of visiting every island in the Straits. On going ashore once he left orders for the ship to get under way if a breeze should spring up. They did so and came near losing him and the boat's crew, being obliged all night to fire signal guns for them.

At his arrival here he went to a house belonging to a Portuguese who lives near ours. Capt. Prince sent his compliments, desiring him to come in and see him for a few minutes. He came and I never saw a man so much above himself. He never had been informed of the death of his owner, Thos. Russell Esq., before Capt. Prince told him, and he never made the least inquiries about it. His replies in general shew his haughty disposition. After resting for a few minutes, he asked the Portuguese gentleman if they should walk. Capt. Prince asked him to call and see him. He replied he would, but since that we have seen nothing of my gentleman. Friday last he had a grand feast on board his ship, every Englishman in the place being invited. But the compliment was not paid to Capt. P. who is the only American in port. On shore he keeps his coach which is more than the captains of the Spanish company ships do. He has a six oared barge with an awning to it; is always a coxswain in the boat. Capt. Neal who is master of the Swedish ship lives in style, having coaches, ten horses, and twenty-odd servants, and a miss (who has 50 dols per month). Capt. Guise, an Englishman settled here, expressed surprise to find an American so polished. The cargo brought here by the ship consists chiefly in wine, brandy, and iron, he having as he says left considerable at the Ile of France.

Last Friday night about midnight we felt a small shock of an earthquake. On account of the earthquakes, the Governor has removed to a place about two leagues from the City.

Sunday, November 27. At Manilla. Have put on board ship about 4300 peculs of sugar, 500 peculs of pepper (which is all we have), all our tanned hides at 1500. Our hats are all sold at about 1 dollar per piece profit and nothing remains to be sold but about 7 or 8 casks of brandy and 6 barrels NE rum. All liquors brought to the place ought to be put up in small casks of 17 or 18 gallons. If they are of that size, you may be able to traffic them away for produce. The hats we brought here were too coarse; they ought to be tolerable fine (such as cost in America 3 or 4 dollars), with broad brims and not very high crowns. Their liquors such as brandy are sold by the bottle, reckoning 4½ bottles for one gallon.

Since last week we have had a number of small shocks of earthquake, two of them were considerable, which have not done much damage. The first

one made an opening in the ground back in the country, from which issued a disagreeable smell.

Yesterday was a feast day in the Church, being the anniversary of the Marriage of the Virgin, a feast I had been unacquainted with before. It is customary here when a person in a coach meets the procession carrying the sacrament to a sick person, for him to alight and kneel down to it, it not being reckoned sufficient for him to kneel down in his coach.

Sunday, December 4. At Manilla. Ship nearly loaded; expect to sail in the course of the week. Have on board besides the pepper and hides 5300 peculs of sugar and 190 boxes of indigo. On Friday evening, December 2 (Manilla account), was stolen from our house a bag containing 1000 dollars. It was a daring robbery, but the authors of it have been detected and chief of the money recovered. The circumstances were these: there were 5 bags of money which was received the day before and were lying on top of the other boxes containing money. A black man who brought here a muster of some indigo for them and conceived the project of breaking into the house was accompanied by four or five black people who live a little way back in the country. By means of a bamboo they climbed into the window of the chamber where the money was deposited and which was not ten feet from the beds where Capt. Prince and myself were asleep. In the adjoining chamber, parted from ours by a thin partition, there was Mr. Collins and the boat's crew, in all seven persons asleep. They took but one bag of the money, when it was probable something startled them and they went off undiscovered. In the morning Mr. Collins and the boat's crew went up the river awatering, not knowing the house was broke open, and asked me if I had opened it. I told him no and got up and shut it, thinking that it had been left open by accident the preceding evening. But when we got up, found there was one bag of the money missing. No search was made for it and we supposed impossible to find out the authors of the burglary. But about 8 a.m. we heard that the guard boat (of which there is great numbers in the river and the police on shore is exceedingly well regulated) had discovered the small canoe in which were the men who had stolen the money. Not giving a satisfactory answer to the guard, they were pursued in their flight. They ran aboard a large casco which overset them and the money fell into the river. They were taken up and confessed the theft. The bag was found, but only 868 dollars was in it. They say the bag burst open and the rest was lost, but the most probable is that they plundered it. Since that they have found four dollars more. The thieves were carried before the Corregidor, where they will receive an adequate punishment by whipping and confining to hard labour for a term of years.

The same day another robbery was committed equally as daring. On one of the cascos was sent 45 boxes of indigo with a man who had worked here to guard it. When the casco had passed the Bar, a small boat brought on board two boxes full of chips, stones, etc. exceedingly well packed up, and told the cascomen that a mistake had been made on shore and that they must take two boxes from the boat in lieu of them. The boxes were changed and the marks altered and were received and stowed away on board the ship. But bringing the other two boxes ashore, they were discovered, the men were all taken up, and put in confinement and the indigo returned.

This is not the only robbery that has been commited. Three or four days ago two coolies ran away with a quarter cask of wine at noonday, where twenty or thirty people were at work, and passed off. Hardy saw them and asked if we had sold it, and finding that it had not been sold them, they were pursued, the wine was recovered, but the people escaped.

On Monday, December 12 (Manilla account), completed the loading of our cargo, having on board about 5500 peculs sugar, 300 quintals indigo, 500 peculs pepper, 1500 hides, and about 3 peculs of Asafran, a species of ginger which grows here and is used in the composition of many medicines and makes a very fine yellow paint. Tuesday and Wednesday completed the loading of our provisions and water, and on Thursday might have went to sea had it not been for the Feast of the Most Holy Conception of the Virgin Mary. Friday also was a feast day, being the anniversary of the Queen's birth. However, a cask of wine and a few small presents had rendered the head man of the customs house so tractable that he willingly offered to make the visit that day.

Meeting the "Grand Turk" at Corregidor

THE weather was clear with a fine breeze from North. Having finished all business ashore, at about 8 a.m. came on board to get ready for sea. At about 11 the visit came, accompanied by Mr. Kerr. The visit tarried but few minutes and about 2 p.m. got under way, and at about 7 was abreast of the Corregidor, where we met and spoke with a boat in which was Mr. Magee, supercargo of the Ship *Grand Turk* of Boston. He wished to come on board, but it blew hard, and being in so narrow a channel that it was not safe to lay to for him, after passing the Corregidor saw the ship at anchor, bore down and spoke with her. Capt. Magee came on board with Mr. Hall (son of Stephen Hall of Boston). He informed us that he sailed from Boston the 18th of March, had been to New Holland, and was bound to Canton. But having about 40 pipes of brandy, some iron and lead to dispose of, he had proposed to stop at Manilla to sell them and take a freight of rice for Canton. He had been at the mouth of the Bay for 8 days, trying to beat up to Manilla, the wind and current being against him. The supercargo had set out that day from the ship in a small boat to row up to Manilla. Capt. Prince informed him of the low price of brandy and that the exportation of rice was prohibited; advised him to proceed on directly for Canton. Capt. Magee thought that would be best for them. Mr. Hall wrote home to their owner, Sam'l Blagge of Boston. When Capt. Magee got on board his ship he fired a gun for the supercargo to return on board with the boat, in order to advise him from the information he had received for to proceed on directly to Canton.

Capt. Magee had sold some spirits at New Holland and taken bills on China for payment. Some of his people informed ours that the settlement at present appeared flourishing. There were two frigates and an Indiaman there. They had not received any recruits since the present War. There were great numbers of women but few men. Any person who came there to settle was allowed land, two years' provisions, and a person to help him at his work for one year. The natives of the country had become a little more tractable and

were often at the English settlement, but they are not fond of work. Nearly the same things grow in New Holland as at the Cape of Good Hope.

Numbers of our people are slightly unwell; some have cold, some foul stomach, and others like myself only a little seasick.

Thus to our great satisfaction we have lost sight of Manilla. The only American we left there was Capt. Dovel (formerly the mate of Capt. Cathcart). Neither Capt. Prince nor myself had the least connection with him, or even saluted him in the street. The first time of seeing him he told on shore that he owned a quarter part of the ship; that he came out direct from America master of her; that the officers had been or then were apprentices to him, as well as chief part of the people. Mr. Stillman, the mate (who was second mate when the ship left America), heard of it and sent him a billet on shore to know if he had reported that he was his apprentice. He came on board and excused the matter to him and told him that he asked Capt. Prince for the letter which contained the news of Mr. Russell's death and that he refused to lend it to him, which was one reason of his not associating with him. This is an absolute falsehood. He never wished to have the death of Capt. Cathcart mentioned here, who died very suddenly the day before her arrival at St. Jago. The mate, Mr. Stillman, said that he makes use of Capt. Cathcart's clothes. His broker at Manilla is a man by all accounts of an infamous character. Indeed there is not one of them but what is spoken ill of by some of his neighbours.

Mr. Kerr, our broker, appeared in all his conduct to behave perfectly to our satisfaction. He has done business for nearly all the Americans who have been here. However, stories are reported to his disadvantage. An English ship came here about three years ago from Bengal, consigned himself to a Frenchman who, in concert with Don Pedro N—t, Dacorta (?) and a few others, embezzled the property and the man was obliged to return home with an empty vessel. We heard of this in Madeira, which made us shy of engaging too deeply with any man.

It is said that Capt. Dovel means to take freight for Madras and that he offered the ship at the Ile of France for sale. The Consul Macarthy wanted him to return to America. It is doubtful whether proper accounts will be given to the executors of his owners for the property. The route he made for Manilla from the Ile of France was a very odd one: from Bourbon on he kept to the northward in a wind and sailed till in the latitude of the Maldives, which are to the westward of Ceylon. He made those islands, which are lat. 20° west of the mouth of the Straits of Malacca. After passing among those islands he made route for the Straits of Sunda, and finding that the winds were not fair for him he turned back and entered the Straits of Malacca, where a Portuguese gentleman, who had taken passage on board him for Manilla, left him. After he left Malacca his route was for Batavia, but he altered his mind and came first to Manilla. He was 104 days on his passage, which is more than twice the time requisite to perform it with a proper route. The day before we sailed, six of his people were sent ashore sick, one with the liver, the other, disorders unknown. The son of Thos. Porter of Salem is one of the seamen aboard the ship.

Notes

1. A fine cement made out of crushed shells, white sand, and some brown sugar extracted from the cocoa tree.

2. One of the better known sea captains of Salem. He sailed the second *Grand Turk* for Captain Derby, as well as the first *Astrea*. In 1794 Bowditch helped him to make a survey of Salem. Between 1805 and 1807 Bowditch produced a chart and sailing directions to Salem Bay, based on the surveys and soundings of Captain Gibaut and the Reverend William Bentley.

3. Salem ships habitually travelled to the Orient by this route, whereas Boston ships went around Cape Horn. Each kept clear of the other's ports of trade.

4. Soon after the conquest the Spanish Government introduced restrictions upon the commerce of the Philippines. By 1591 direct trade between the islands and South America was prohibited; and two years later the trade with Mexico was limited to two ships annually, the ships not to exceed three hundred tons burden. This was the only route open between the Philippines and Spain — and therefore the cargo of the Acapulco ships was usually very valuable. The passenger fare at the end of the eighteenth century was no less than one thousand dollars.

5. In October 1762 a British fleet of thirteen ships attacked and captured Manila. The entire archipelago surrendered, but the British occupied little beyond the city. At the close of the war the Philippines were returned to Spain. Manila was evacuated in March 1764.

6. Coromandel is the east coast of India, from the mouth of the Kistna River to Calimere Point, in the province of Madras.

7. The monsoon blows from the southwest from late April to mid-October, and from the northeast from about the middle of October to April.

8. The areca is a variety of palm found in tropical Asia and the Malay Archipelago, bearing thick-rinded fruit. The betel nut is the seed of the palm.

9. Island east of Madagascar: better known today as Mauritius.

10. Probably the Battle of Lepanto, October 7, 1521, in which the Turks were thoroughly defeated by the combined fleets of Spain, Venice, Genoa, Malta, and Don John of Austria, fighting for Pope Pius V.

11. A pipe of wine: a double hogshead, 110 to 125 gallons.

12. A long, almost rectangular barge or lighter, sometimes with sails; indigenous to the Philippines.

13. Cape Verde Islands.

The Society of Printers and the Public Library

By RAY NASH

THE Society of Printers' fortieth anniversary exhibition on view in the Treasure Room this month generally indicates the place of "the most distinguished association of printers in America" in printing history and more particularly recalls the long, close association with this Library, in which the Society had its beginnings as an organization.

The Boston Public Library had shown early recognition of printers by collecting a fine lot of books on their work. They were further honored in the series of sculptured printers' marks, ornamenting the magnificent new home in Copley Square, in which the contemporary printer was remembered, along with the great ones of history, by inclusion of the Riverside Press device. And, still more significantly, a member of the Library staff, Lindsay Swift, joined C. Howard Walker, Bertram Grosvenor Goodhue, and Herbert Small — leaders in the artistic and literary movement of the lively 'nineties from which the Society of Printers was to develop — in producing the *Handbook of the New Public Library in Boston,* published by Curtis and Company, Boston, 1895.

But the *Handbook* gave only a brief paragraph to the Library printing office, observing hopefully that its new linotype machine — the first use of the linotype by any library — might succeed in keeping the finding lists up to date. Plainly the Art of Printing in the here and now had not made its triumphal march into the library. The first distinct step in that march appears to have been taken August 1, 1903, and not in Boston but by a good Yankee in Newark, New Jersey. On that day John Cotton Dana issued an invitation to printers and publishers to send in specimens of their work for an exhibition of fine printing at his Free Public Library. The project grew. In January 1904 he had set up and rolling a modern printing press alongside an old-time hand press also in operation, and round about were ranged typographic products and materials contributed by more than sixty printing and supply houses. A leaflet broadcast inspirational words on "The Library and the Printing Press":

> Books came before Printers; Wisdom before Newspapers. But only with the Printer came books by millions for all mankind and only through the Printing Press could Wisdom knock at every man's door. Who makes the newspaper, the sign, the circular; the note, the card, the check; the etching, engraving, lithograph; the brief, the bill, the writ; and the book and all and everything we read? The printer makes them, and about and through and by his Art our daily life, in its every aspect now revolves. The Library is above most the Printer's debtor. The man of books, the lover of beautiful books — and all who go about libraries are such — they surely wish to know a little of the printers' craft, its trials, difficulties, growth, and fine accomplishments. Here therefore in this library, we have set up a press — rather, a friendly Printer has done this for us — from which comes, by the

magic of Gutenberg, Faust, Schoeffer, Koster, and those other Wizards of the 15th Century — this little leaf. It bids you welcome to Newark's Library; it urges you to concern yourself over the beauty of the Printer's skill here displayed; and to make it a moment's task to learn more of, and hence to esteem more highly, this marvellous craft — This Master of All Art, the Art of Printing.

There was also a small pamphlet issued in connection with the historic exhibition. It was carefully planned by John Cotton Dana and printed in Jenson which, he observed, was a popular type face of the day possessing some points of excellence. He took occasion to include several enthusiastic paragraphs about printing that conforms to artistic principles as a powerful agency for culture. Acknowledging George French, whose *Printing in Relation to Graphic Art* was an influential recent publication, as source of these ideas, the Newark librarian concluded that printing "is the gentle but constant influence that moulds our habits and lives the more readily and lastingly. If we realize that the printed page of a book may illustrate and enforce several of the more elemental and important principles underlying graphic art, we can understand that printing may be employed in the character of a very powerful art educator."[1]

That kind of talk was already naturalized in the Boston neighborhood. *The Art of Printing,* the title of the Dana brochure, was also the title of Henry Lewis Johnson's first editorial in *The Printing Art,* of which the initial issue had appeared from the University Press, Cambridge, in March 1903 — prefaced by a four-page advertisement by George French about Roycroft type. In the second number, the following month, Lindsay Swift argued for studying the best work of all times — now that American printing had outgrown its Chap-Book days: "*The Printing Art* is based distinctly upon the idea that it will be of definite value and material benefit to publishers, printers, book-lovers, and others by bringing them into contact with some of the best results, both of the past and of today, in the work of the printing world."

Henry Lewis Johnson, a life-long friend of the Boston Public Library and for fifteen years a member of its examining committee, was indefatigable in his efforts to raise the status of printing. His experience as organizer of the arts and crafts movement in Boston had developed a native propensity for mobilizing similar interests and converting them into a working force. A considerable proportion of his ideas came to nothing, but that was simply because there were so many of them. His idea about an organization for the study and advancement of printing as an art was fortunately timed, expertly formulated, and cultivated with unflagging industry.

At this point the sympathetic attention and effectual efforts of Lindsay Swift were an important factor. The Library's interest was engaged, in the summer of 1904, to sponsor a series of four lectures on

printing in the next season's course, open free to the public.[2] *The Printing Art* for December 1904 noted editorially:

> Notable recognition of the increasing interest in printing is to be found in the action of the Trustees of the Boston Public Library by which a series of public lectures is to be given on the "History and Art of Printing." While there are occasional lectures on printing, bookbinding, and allied arts, this series, which is the first of a public character, is suggestive of what can well be undertaken by other libraries and other organizations which may wish to offer similar advantages. . .

Will Bradley, whose *Bradley His Book* and Wayside Press had transplanted elements of the English revival to a mercurial American climate, addressed the first audience on "Type Display in Modern Printing." That was in the evening of December 1, 1904. Next day's *Boston Transcript* reported a large turnout, including many illustrators, compositors, lithographers, and book connoisseurs. A related exhibition was arranged by the Library as an introduction to the history and art of printing.

The immediate popularity of the Library lecture course was an all-round surprise, but especially it startled some of the master printers in the neighborhood who were incredulous that the general public would flock by the hundreds to hear someone talk about printing as an art. However, the enthusiasm was genuine and sustained, so that a fortnight later the newspapers printed liberally from the publicity material prepared for them in connection with the second lecture. The *Transcript* headlined "The Art of Printing" as though it were news indeed and began its report: "The second Boston Public Library lecture in the series on the History and Art of Printing was delivered last evening by William Dana Orcutt, head of the University Press at Cambridge, the subject being 'Typographical Evolution.' " The speaker, this article went on to say, stressed the point that good craftsmanship was still possible and modern conditions afforded opportunities yet ungrasped, but that standards of quality in printing are regulated by the book-buying public.

J. Horace McFarland of Harrisburg, Pennsylvania, was the third speaker in the series. On January 19, 1905, he presented his ideas on "The Making of Books," or "On Making Books" as the title was announced in the press. In those days Mr. McFarland was a not infrequent visitor to Boston, and he preserves vigorous memories of Henry Lewis Johnson and of the early *Printing Art,* to which he contributed in June 1905 a stimulating article on "The Importance of Education in Printing." The course was closed on January 26, 1905, with a lecture by Henry Turner Bailey, state supervisor of drawing in the public schools of Massachusetts, on the "Symbolism of Form and Color." He had written on the same subject in *The Printing Art* for April 1904.

The conclusion of the course, however, was only the starting point of a still greater effort, with the Library again as sponsor. Even while

the lecture series was in progress, a group of printing enthusiasts whose keenness it had whetted were forming the Society of Printers. And among the major projects of this group (which before taking definite shape in February 1905 was referred to as the Printing Art Club) were two depending directly on the Boston Public Library. To quote the first publication by the Society, printed at the Merrymount Press in June 1905:

> The Society will also publish a reference bibliography of the more important books relating to printing in the Boston Public Library, Boston Athenaeum and Harvard College Library. Many students of printing have found it difficult to search out such volumes and examples as are of the most immediate interest and value, and it is hoped that with the aid of this reference list these works will become much more readily accessible. This reference bibliography will be prepared under the direction of Mr. Otto Fleischner, Assistant Librarian of the Boston Public Library.
>
> Plans are also under way for an exhibition of printing to be held early in 1906. It is intended that this exhibition shall consist of various phases of printing and of the allied arts which enter into the best modern printing. A loan exhibition of early printing will also be a feature.

For both of these activities an appropriate occasion was found in the two hundredth anniversary of Franklin's birth, and both resulted in substantial publications in 1906: *A List of Books on the History and Art of Printing and some Related Subjects in the Public Library of the City of Boston and the Libraries of Harvard College and the Boston Athenaeum,* published by the Public Library, and *The Development of Printing as an Art,* a handbook of the Franklin exhibition held at the Public Library under the auspices of the Society of Printers, January 1 to 29, and published by the Society.[3] After forty years both of these publications are sound, useful works, reflecting credit on compilers and sponsors. The bibliography served as cornerstone for the interest in the printer's own bookshelf which, largely because of Henry Lewis Johnson's perennial enthusiasm, has never been long neglected as one of the things for the Society to do.

As for the exhibition catalogue, the editorial comment in *The Printing Art* for March 1906 is a modest understatement of the fact: "The Handbook of this exhibition contains descriptive comment upon the work of prominent presses and constitutes an important synopsis of the best in printing. The Handbook will always be of permanent value for reference." Its hundred pages of critical notes on the making of early books, modern book-printing from 1800 to 1905, commercial printing, illustrative processes, and paper and paper-making established a model which has been emulated but never surpassed in quality, as judged in the light of its aims. The exhibition committee responsible for this brilliant achievement deserves to be named. There were Arthur Allen, Winthrop Ames, Henry Turner Bailey, J. A. Briggs, T. B. Hapgood, Jr., Henry Lewis Johnson, Sidney A. Kimber, John Alden Lee, William Dana Orcutt, Bruce Rogers, Roger Day Smith, Edwin T. Stiger, Allen M. Sumner, Lindsay Swift,

D. B. Updike, and Frederic Allen Whiting. In addition there were several officers of the Society — George French, C. H. Heintzemann, Frederick D. Nichols, and C. Howard Walker — and other members — including W. H. Greeley, A. F. Mackay, and Herbert H. White — who doubtless contributed. A considerable number of the specimens shown were lent by the Library itself.

This initial exhibition of "The Development of Printing as an Art" was, during the course of forty years, followed by many others at the Library under the auspices of the Society of Printers, especially after the "Fifty Books of the Year" became an annual event. With the coöperation of the Library, the Society joined the Boston Typothetae, from the thirteenth to eighteenth of November 1916, in presenting an "Exhibition of Modern American Printing." Two or three meetings before this event, John Cotton Dana came from Newark to address the Society on "Librarians as Printers."

Josiah H. Benton, one of the trustees instrumental in sponsoring the first lecture course, was president of the Library trustees in 1914. On the evening of February 24 he addressed the Society at the Boston Art Club on the work of John Baskerville. The paper he prepared for this occasion was printed later in the year by D. B. Updike, then president of the Society of Printers, and it is still esteemed so highly that a new edition has been called for.

On another memorable evening, October 2, 1923, the Library entertained the Society in the Trustees' room. Charles F. D. Belden, director, talked about printing with special reference to an exhibition of volumes selected for the occasion. Walter Rowlands, of the Fine Arts Department, spoke on books of particular importance to printers and discussed works on printing generally. Henry Lewis Johnson and D. B. Updike also talked briefly about the Library's resources for the student of printing.

The Society's recurring interest in books about books for the printer's own reference shelf, beginning with the Library-sponsored bibliography of 1906, has already been touched on. Every now and then a meeting was devoted to this specific subject, and one of the more notable was on the evening of February 14, 1921, when Frank Chase of the Library addressed the group on "Books for Printers." Such discussions as this one, and the more recent meeting in the Trustees' room, led to publication by the Society in 1924 of a sixteen-page pamphlet called *Public Library of the City of Boston. An inspiration in its architecture, sculpture, and murals, and a great resource for the study of the art and technique of printing. With a selected list of books on printing.* The immediate occasion for this slight paper, according to a prefatory note signed by the Society of Printers, was the course in typographic expression at the Massachusetts Normal Art School that spring. It then briefly explains "where to go and what to see in the Boston Public Library," and lists seventy-odd books

about book-making. The little work, for which Henry Lewis Johnson was responsible, concludes with a note urging printers to make more use of the Library:

> Of all concerned with the arts and industries, printers and those who design printing should make most use of the assistance which the Boston Public Library affords. To those who have not the library habit, the beginning may seem unfruitful. It must be obvious, however, that a knowledge of what has been done is the only foundation for advancement beyond the commonplace.

Soon after passing its quarter-century mark, the Society of Printers returned to the Library on the evening of May 15, 1930, to join in the celebration of the opening of the new Treasure Room. The program of speeches included an invitation by the director, Mr. Belden; and, in addition to the speakers, the Society had as guest of honor at a dinner meeting, preceding inspection of the new rare book facilities and collections, Frank W. Buxton, vice-president of the Library's trustees.

The point has been made elsewhere that the Society of Printers, throughout the whole of its forty years, has been one of the most unselfconscious of organizations. It has never had a set program, for there are countless ways of pursuing the study and advancement of printing as an art. One path after another has been explored and found a rewarding adventure, without benefit of planning board or coördinator, and the opportunities ahead appear just as numerous and alluring as ever.

Notes

1. As early as 1900 Dana had written in the May issue of *Art Education:* "All of the library's printing, if means and opportunity permit (and the cheapest of printing can show good taste to some extent) should be done with a view to its possible influence on design in general and on good printing in particular. Not many people as yet appreciate the fact that the simplest piece of printing is, or may be, either good or bad in design. Few printers consider this at all. The library can do much to attract attention to this subject by giving attention to its printing."

2. This was the first but not the last course of lectures on printing at the Boston Public Library. The following announcement is for the season of 1908: "Three Illustrated Lectures under the auspices of the Society of Printers on Thursday evenings at 8 o'clock." These talks, "of interest to printers to be given at the Boston Public Library," were by Henry Lewis Johnson, Charles H. Caffin, and Henry Turner Bailey.

3. But not printed at the Merrymount Press as described in Smith's bibliography, item 249. Evidently it was produced by the University Press, Cambridge.

Exhibitions in the Print Department

Etchings by Auguste Brouet

THE exhibition for May represents a selection from the complete work of Auguste Brouet, brought together by George P. Grignard of Paris, a group which contains over four hundred items depicting two hundred and thirty different subjects. The Library is fortunate in having this famous French artist so fully represented in the Albert H. Wiggin Collection. Only one other collection can compare with it, and this was in the possession of Eugène Delâtre, who with his father, the great printer, pulled most of the impressions from Brouet's plates. M. Delâtre later sold it to M. Bonabeau, who brought out the catalogue of the artist's etched work in four volumes in 1923. The group in the Library has many trial proofs and rare states. As Monsieur Grignard wrote to Mr. Wiggin, "These states are not only rare but also admirable, often far better artistically, than the finished article. To a collector of Brouet they are real gems that no one else can possess, except of course Brouet himself."

Born in 1872 and brought up in the first thirteen years of his life by his grandmother near Paris, August Brouet joined his parents, simple working people, in Monmartre, where he was destined to find the inspiration and atmosphere for his work. As a boy he was allowed to shift for himself, playing and fighting with the gamins of the street, and along the fortifications which surrounded Paris. He had little elementary schooling and gained his education principally through experience. While still in his early 'teens he was apprenticed for two years to Delaye, who taught him the rudiments of lithography. He then spent some time with a maker of musical instruments, but the work not being to his liking he returned to lithography in the atelier of Faria. Here he learned much in the use of the crayon in the designing and drawing of covers for music. In his free hours he frequented the studio of a little-known artist, Eugène Quignolot, in the Batignolles section of Paris. Quignolot was an excellent instructor, for several of his pupils made reputations. For a while Brouet studied at the Beaux-Arts, and later with Alfred Delauney and Gustav Moreau. Up to this period he worked almost entirely with paint and lithography. It was not until he was introduced to etching that he really found the medium in which he could best express his unusual talent.

Brouet was sixteen years old when he made his first etching, and it is remarkable that he had any success at all considering the materials he used. This initial attempt resulted in the charming "Les Petits Joueurs de Dés." It was made on a scrap of zinc gutter-pipe with a ground of floor wax (pure bees' wax). The plate was etched in one biting of the acid and, although one is reminded of Rembrandt, the youthful debutant was supposed to have been completely unaware of the Dutch master's existence.

After an interval of military training, etching became Brouet's one obsession. He purchased a second-hand press at the "Foire à la Ferraille" and was now well-equipped to develop his ability. Meanwhile he had to earn his living, which he did by making colored engravings, mostly copies of paintings by Rembrandt, Whistler, and Corot. A few small plates done during visits to

Rouen, Pont-de-l'Arche, and Moret were the first original efforts which displayed his creative talent, and these were stepping stones to those subjects on the rue Lepic, rue des Abesses, rue Revolté, along the fortifications, and at the "Marché aux Puces," for which he was to receive international recognition. Here he found itinerant hawkers, organ-grinders, butchers, gypsies and stalls of bric-a-brac, furniture, and shoddy merchandise of every description. Here he met the characters of his compositions, all indelibly marked by poverty. However, Brouet's interpretations of their daily life do not call for sympathy; strangely enough, they portray little sorrow but rather a natural manner of existence, with no thought of social inequality. His people accept their miseries with fatalism and resignation, with the philosophy of living one's life as it comes.

Brouet's reputation was not made through his participation in exhibitions. In fact, the first showing of his work in 1922 — mostly small plates done with a quick and well-handled point in the painter-like manner — at the Barbazanes Gallery in Paris included the efforts of many years. The exhibition contained one hundred and fourteen items, which proves clearly enough that he did not seek public acclaim until he was satisfied that he had something so say.

The small plates are valuable documents in fluent and easy drawing. Start, if you will, with "Le Joueur d'Orgue," "Le Marchand au Panier," "Le Raccommodeur de Porcelaine," or "Le Marchand de Ferraille." These simple men at their trades are shown with their stooped bodies, moving with slow and heavy gait, and the daily misery imprinted on their faces. Yet, the uncertainty of their lives does not awaken in them anything but the fatigue of accustomed labor. In the larger plates of "La Marchande de Légumes," "La Boucherie," "Le Fournil," "Concièrge, Rue Lepic," "Marchand de Gui," "Coin de Cour, Ave. Clichy," and "Marchand de Mouron" the artist grasps his greater possibilities with fuller accomplishment.

Another phase of Brouet's graphic expression consists of his pleasing studies of dancers and the ballet. His ability of observation and his admirable treatment of light and shade are manifest in "Danseuse s'habillant dans une Loge," "Danseuses Assises par Terre," "Des Danseuses," "Ballet de Sylvia," "Danseuses dans la Loge de L'Opéra," "Le Ballet," and "La Bonne de Danseuse." Of all the inspired plates of gypsies, the large oblong plate of "La Caravane" is perhaps the best. A broken-down horse is drawing a cart laden with all kinds of objects, upon which are perched the head of the family and his youngest child. Leading the procession are the ragged children and women. There are many other records of these colorful people, of which "Les Bohémiens," and "Le Racommodeur de Chaises" should be especially mentioned.

The large "Cirque Pinder," "Cirque Ambulant," "Les Saltimbanques," and "Fratellini" extend Brouet's talent, revealing what treasures of wit, humor, and mischief can issue from his hand. Our youthful memories of those rare moments are reborn at the sight of these excellent pictures. As the Fratellini brothers have immortalized their art, so has Brouet made lasting records of them. The expert use of roulette and etching employed throughout his graphic work, has seldom been more advantageous. In these particular plates it produces a nervous tension in an atmosphere of half-light, just before the performers are about to make their entrance bow.

ARTHUR W. HEINTZELMAN

"Les Danseuses," an Etching by Auguste Brouet

Ten Books

Civil Life in Wartime Germany. By Max Seyderwitz. Viking. 1945. 488 pp.

THE author, a former Social Democratic member of the Reichstag, and now an exile in Sweden, gives a succinct account of the impact of the war upon the population of Germany. The German people received the outbreak of the war in a depressed mood, and the dread evaporated only with the victories of of the Blitzkrieg, when even anti-Nazis began to believe in the invincibility of Hitler's war machine. Yet the elation following the downfall of France did not last long. The attack on Soviet Russia took the people by surprise and the numerous bulletins about the "complete annihilation" of the enemy could not allay the growing skepticism. The severe winter and the defeat before Moscow had a terrible effect upon the morale of the army, while the situation at home developed into a real crisis. Thus the terror exercised through the Gestapo became more and more intensified. The discontent of the working classes manifested itself in clamor for more food, refusal to work overtime, and passive resistance of every kind. The summer offensive of 1942 and Rommel's successes in Africa temporarily bolstered the belief of the Nazi faithful, but after the great counter-blows of the Red Army and the invasion of North Africa the impending doom was felt by everybody. To fill the manpower shortage, the local Quislings of the Western countries provided "volunteers," while from the East millions of workers were shipped in cattle cars to Germany. By May 1943, 40 percent of all the labor, and 90 per cent of the personnel of the armament factories, were foreign slaves. The German people, the author insists, had no more chance at revolt than the foreign workers. As to the question "After Hitler, what?" his answer is "the other Germany," made up of men and women from every strata of the population. Among them could be found the nucleus of the government of the future Germany . . . There is no doubt that Herr Seydewitz is a sincere anti-Nazi, yet one cannot help sensing his special pleading in order to prove that the majority of the Germans were unwilling victims of the Nazis; and thus, after his many references to an "underground campaign," one is not surprised at his final conclusion: "The way would seem open for the German people to join the family of democratic nations as a partner with equal rights and privileges." (*Z. H.*)

America's Role in the World Economy. By Alvin H. Hansen. 1945. 197 pp.

"WITHOUT economic international cooperation," Professor Hansen warns, "political arrangements are bound to fail. Having become internationalist on political lines there is the gravest danger that the United States will remain isolationist on economic lines." In this survey, intended for the general reader, the author discusses the beginnings made at the various economic conferences. The delegates of forty-four nations conferring at Bretton Woods agreed on the Bank for Reconstruction and Development. The Bank, with a capital of more than nine billion dollars subscribed by member countries, is planned to aid both the war-ravaged and the backward countries. It will be authorized to make loans only for projects which in the judgment of experts are productive and will benefit the international fiscal balance. The establishment of an International Monetary Fund provides a means of adjusting exchange rates and avoiding competitive exchange depreciations. "The fundamental difference between the old gold standard and the Fund," the author writes, "is precisely that the process of adjustment and the achievement of international balance shall not come through deflation, depression and unemployment." He explains the essential functions of the United Nations Relief and Rehabilitation Administration; the Food and Agriculture Organization, and the employment problems met by the International Labor Organization. Finally he analyzes the rôle of the United States as exporter.

"The fact that we are always selling too much to the outside world," Professor Hansen emphasizes, "is a major cause of world disequilibrium." The economic warfare provoked by artificial methods of stimulating exports must, therefore, be replaced by international collaboration. The United States holds 60 percent of the world's gold, but this does not involve inflation, for the large gold imports have "produced a high liquidity in our banking system," which in turn has helped to attain the low rate of interest at which the War is being financed. (*M. M.*)

The Price of Liberty. By Mikia Pezas. Washburn. [1945.] 261 pp.

THE author was a young Athenian lawyer, who became a soldier when Italy and Germany invaded the Balkans. This book is his attempt to give to American readers "a clear, faithful, unbiased picture of the Greek people in peace, in war and in bondage." The first part describes peacetime life in the mountain village of Crystallia, where the author had mining interests; and visits to the monastery of St. Nikanor, where he and his friend Ganymede were welcome guests. The second section is the story of the Fourth Larissa Regiment and its campaign against the Italian Army in the snow of the Albanian mountains. It was Mikia's regiment, and he describes the suffering of the troops from cold and hunger, the strangeness of being under fire and of attacking for the first time, and the companionship of an evening huddled around the campfires. He tells of the death of Zeno, the acrobat, who fell at his side on the peak of Mali Trebeshin; of Corporal Yannacopoulos, struck by a shell splinter while on reconnaissance; and of gentle "Mister Peter," whose brain succumbed to the strain of battle. The third section relates the escape of the author and a few of his friends from a Greece which was slowly starving and where the swastika flew over the Acropolis. (*E. D.*)

The Argentine Republic. By Ysabel F. Rennie. Macmillan. 1945. 431 pp.

THE author of this comprehensive history of the Argentine Republic has, as the holder of a travelling fellowship from Radcliffe College, based her work on extensive first-hand studies. The account begins with the dictatorship of Juan Manuel de Rosas, after whose defeat in battle the Republic was founded in 1853, and ends with the reversion to the present dictatorial government which represents "the full turn of the wheel back to Rosas." The actions and policies of the successive regimes — the educational reforms of Domingo F. Sarmiento, the undemocratic interventions of Yrigoyen, the gallicizing of Argentine life during the presidency of Alvear, the agrarian coup of Uriburu — become intelligible only in relation to the economic and racial factors. The traditional Argentine economy has been that of the *estancieros,* who exported their cattle mainly to Britain for manufactured goods, the Roca-Runciman pacts of 1933 and 1936 furnishing a strong support to the "buy-British" movement. At the same time, the competitive agriculture of the United States provoked devices on the part of Argentina to keep out their products. Nevertheless, in discussing the influences on Argentina's attitude in the present war, the author blames both British and United States corporations in Latin America, maintaining that their "record of coercion and dissimulation" supplied the real weapons against the democracies. The present Ramirez-Perón government, backed by the middle classes, opposes both labor and the landed oligarchy. Dictatorial and fascist — but not after the European pattern — it works for a corporate state, autarchic industrial development, and a nation in arms. (*M. M.*)

Wartime Racketeers. By Harry Lever and Joseph Young. [1945.] 226 pp.

THE upheaval of war provides the familiar American swindler with new opportunities, ranging from the paltry to the grandiose, from the amusing to the appalling. Two Washington newspaper men, using the files of the agencies whose business it is to combat these jackals, have written a lively authorized account of sample cases recently brought to light. Among the schemes described are wholesale marriages for allotment checks, impersonation of army officers, black market operations, frauds in industry, draft

dodging, smuggling, and counterfeiting. While these racketeers appear in general to be of the same species as the peace-time crook out for profit, there are some more curious cases in which the motive for fraud is a desire for prestige. Such cases are pleasanter reading than some very grim accounts of persons who exploit the grief of bereaved families with suave composure. Arming the reader against such exploitation, the authors warn that the War's end will only provide fresh channels for racketeers, and that the war won against international gangsters may well be lost at home to "an army of assorted crooks, counterfeiters, confidence men, thugs, hi-jackers, and black marketeers." (*E. G.*)

The Young Jefferson. By Claude G. Bowers. Houghton Mifflin. 1945. 544 pp.

Mr. Bowers, the author of two volumes on the later career of Jefferson, now completes the series with a well-rounded narrative of Jefferson's life from his birth in April 1743 to his return to America, after five years of diplomacy in France, in October 1789. "Had his career ended when he sailed from France," the author writes, "he would be numbered as one of the four immortals among the founders of the American Republic." An ardent Jeffersonian, Mr. Bowers shows his hero as the consistent democrat, opposing special privilege in numerous ways. He characterizes the young Jefferson's *Summary View of the Rights of British America* as "a unique document, in some respects as important as the Declaration of Independence was to be, and more expressive, in detail, of Jefferson's line of thinking." In the composition of the *Declaration* Jefferson, by his own testimony, "turned to neither book nor pamphlet while writing it." Congress, in revising the document, deleted "the vehement philippic against negro slavery"; and the biographer defends the Virginian's own slave-holding on the ground that, as a realist, he saw that only complete abolition of the system would be of any use. Jefferson as the champion of religious tolerance; as war-time Governor of Virginia, when he loyally supported Washington against great odds; as "father of the dollar" in regulating currency; and finally as the successor of Benjamin Franklin in Paris, skirmishing with the Minister Vergennes and entering into French life with subtle understanding — in all these rôles he is drawn with skill and enthusiasm. (*M. M.*)

The Farmer and the Rest of Us. By Arthur Moore. Little, Brown. 1945. 226 pp.

The author, the editor of a newspaper at Bloomington, Illinois, has been in close touch with the farmers of the corn belt, "the richest, most favored area of tilled land in the world." Since corn is the most widely cultivated and the most typical American farm product, this analysis of the problems of the corn farmer is especially important. Successful farm-owners tend to move into town, leaving their lands to tenants, who sometimes go from farm to farm, endangering the fertility of the soil. Exploitation of the soil is the worst evil of agriculture, as the recent plowing of virgin land proved with a yield of more than twice the average number of bushels per acre. Mr. Moore gives realistic accounts of the state Farm Bureaus and their political lobbying, of the anti-labor hysteria among organized farmers, and of their relation to the New Deal. The business ideal affected the politics of the corn-belt farmer and accounted for his conservative votes. In the interest of profits, he favored high prices, while in his desire for purchasers he opposed inflation. Nevertheless, the author maintains, a certain moral attitude inherent in the true farmer makes him dislike subsidies, because he believes that money should be earned by useful work. For farming is not business, as the failure of large corporation farms has proved. (*M. M.*)

Pleasant Valley. By Louis Bromfield. Harper. 1945. 302 pp.

This book might be considered a continuation of *The Farm*, an account of life on the land of the author's grandfather in Pleasant Valley, Ohio. The new volume describes the return of the Bromfields to the valley, after nearly twenty years in France. Here Mr. Bromfield purchased three farms, totalling 640 acres, and named them Malabar Farm. Backed by royalties from various movie companies and the publishers of his books, he built a spacious house,

and equipped his domain with live stock and machinery. The story of the creation and management of Malabar Farm is a blend of agriculture, philosophy, and anecdotes. It tells of people in the neighborhood — of John Appleseed and his friendship with the "Lost Dauphin"; of Ceely Rose, who was a little "tetched," and who for the love of a boy murdered her whole family; and of Walter Oakes, who came to identify his ninety acres with his dead wife Nellie, and made them into one of the finest farms of the valley. The success of Malabar Farm seems a personal responsibility for Mr. Bromfield, and crop rotation, corn cultivation, and a thousand other agricultural details are an essential part of his picture. The book gives a sense of keen appreciation for country living. (*E. G. P.*)

New World of Machines. By Harland Manchester. Random House. 1945. 313 pp.

An experienced newspaperman, roving editor of *The Readers' Digest,* has here set down his first-hand observations on the technological forces now doing the world's work, and on their impact upon all phases of man's existence. Beginning with the mighty electron tube, probably the greatest technical development of the century, Mr. Manchester outlines the basic principles, and some of the historical background, of the rise of modern power, transportation, communication, and synthetic materials. War need has produced the most radical devices. Radar saved Great Britain from defeat by the Luftwaffe; amazing photographic lenses revealed the enemy gun emplacements in Tunisia and on Truk; and Dr. Sanford Moss, of the General Electric Company in Lynn, at last found recognition for his supercharger in the achievements of the Flying Fortress. In 1934, Edwin H. Land, of Boston, invented an anti-glare glass, which he named "Polaroid." From a modest start the company has become a huge enterprise, manufacturing goggles, window panes, headlights, and experimenting in three-dimensional motion pictures. The jet-propelled plane is the challenge to established prime movers, for it employs a successful gas turbine, the goal of countless experimenters. Then there is the helicopter, the "family car" of the future, ready to compete with railway and bus as a freight and passenger carrier. Modern chemistry and metallurgy, by creating plastics and alloy metals, have in large part made possible many of these scientific marvels. Farming, too, has changed with labor-saving machines. (*L. A. S.*)

When Democracy Builds. By Frank Lloyd Wright. University of Chicago Press. 1945. 131 pp.

Frank Lloyd Wright, who has been the stormy petrel of architectural reform as a direct agent of social regeneration for some half a century, addresses the American people in a volume of fervent chastisement and exhortation, which is an extended version of his *Disappearing City* of 1929. His belief that there is a crying need for more than mere patchwork city planning to correct present social and economic ills will be confirmed; and his premise that a far more leisurely, healthy, and self-respecting society will follow upon the adaptation of an architecture intended to meet rather than create human needs is surely sound. The city he foresees will be decentralized, with intelligent regard to space and function. The home, harmonizing with its landscape, will provide for its owners a life freed from familiar tensions and confusions. To the execution of this liveable world the modern economy will offer its great technological resources. "It is the Good Ground that should determine the fundamental shape, even style, of every building, road, or institution in the Free City," he writes, advocating horizontal rather than vertical structure. The "Usonian" civilization, which he does not define here but which is evidently his Utopia, will be founded on both the sense of individualism and that of true community, out of which the "Democratic Ideal" may materialize. Mr. Wright has been a prophet crying in the wilderness for many years. Like most prophets, he uses the exaggerated messianic vocabulary, and attaches perhaps too much cosmic significance to his particular panacea. However, sections of the book dealing with his own art are shrewdly expressed, and rich with suggestions. (*E. G.*)

Library Notes

The Boston Medical Library

THIS is to call attention to reprints of three recent articles by Dr. Henry R. Viets, Librarian of the Boston Medical Library.

In the paper "Boston Medical Library," reprinted with additions from the *New England Journal of Medicine,* Dr. Viets reports on the activities and acquisitions of the library in 1943. Although the attendance as well as the use of books, periodicals, etc. fell off as compared with the preceding year, the work of cataloguing has gone an at an increased pace and the collections have been enlarged. The new accessions include twelve incunabula, which brought the number of this class of works to 684, representing "the most complete collection of its type in America." Early sixteenth-century medical lore in England is represented in the library by several important folios.

Dr. Viets has furnished a stimulating Introduction to the *Catalogue* compiled by the Director, Mr. James F. Ballard, who has completed fifty years of service at the Boston Medical Library. The *Catalogue,* printed in 1944, lists fifty-two manuscripts besides all but the last-acquired ten incunabula. As Dr. Viets promises, "the scholar will find some edition in the library of nearly every book of medical interest published before 1501," beginning with the *Opus de Universo* of Rabanus Maurus, Strassburg 1467, the first printed book that contains a chapter on medicine, Moreover, he explains, "the collection is based on the ideal of reproducing, as far as possible, a fifteenth-century physician's library," and indeed it has been found to duplicate closely the library of Nicolaus Pol, the famous court physician of the Emperor Maximilian.

The third article, "Medical Education — Old Purposes and New Methods," reprinted from the *Rhode Island Medical* Journal, is an address delivered in August 1944 at Brown University, which in that year established a Department of Medical Sciences. Dr. Viets brings out the value of bedside teaching and contact with great practitioners. He also emphasizes the importance of general culture, especially for the doctor returning from the War. "These men, above all," he believes, "would profit by nourishment with sound scholarship of any type, particularly if there were added an ample sprinkling of the arts, to what, of necessity, they must acquire of the sciences." **M. M.**

Wordsworth's "Ecclesiastical Sketches"

THE Library has acquired an unusually fresh copy of the first edition of Wordsworth's *Ecclesiastical Sketches,* published in London in 1822. The volume is in its original drab boards with the vignette preserved on the spine. The contents are a series of one hundred and two sonnets, divided into three sections, setting forth a chronological history of the Anglican Church.

The much discussed phenomenon of this great poet's career is that it appears to have been so much the product of accident. Not until he was twenty-seven did the revolution in France galvanize in him a genuine interest in writing poetry; and then, intoxicated with the spirit of republicanism, he entered a "golden decade" of production, lasting from 1798 to 1808. It was within these years that he wrote the great *Prelude,* the "Lines Written Above Tintern Abbey," and the "Ode on Intimations of Immortality." By the time that brilliant generation of poets, a score of years his junior, had begun to establish its extraordinary reputation, it was already apparent that Wordsworth had, as one reviewer said in 1820, "touched upon superannuation."

In 1790 Wordsworth regarded himself as a confirmed deist, that elegant eighteenth-century euphemism for "atheist," and at that time abandoned prospects of the career for which he had been destined in the Church of England. "I disapprove of monarchial and aristocratical governments," he declared in 1794, "no matter how modified... Hence it follows that I am not amongst the

admirers of the British Constitution." But by the second decade of the nineteenth century he had firmly established himself as a Tory, a monarchist, and a good Anglican. The *Ecclesiastical Sketches* is one of the most eloquent witnesses to this much altered attitude, which years later inspired Browning's "The Lost Leader," and produced in William Blake, who had condoned the spirit of atheism in Wordsworth's best poems, "a severe stomach complaint which nearly killed him."

In 1815 most unmistakable proof of Wordsworth's lapse from the cause of liberalism and of the evaporation of his poetic inspiration appeared with the publication of the *Excursion,* a pedestrian exposition of commonplace truths. His capacity for sustained effort continued to dwindle, during years which for Byron, Shelley, and Keats were those of richest fruition. In 1816 *Childe Harold* began to appear; in 1817 the *Poems* of Keats; in 1818, *Don Juan* and Shelley's *Julian and Maddalo;* in 1819 Shelley's "Ode to the West Wind"; in 1820 Keats's final volume, including "The Eve of Saint Agnes," and Shelley's *Cenci;* in 1821 five poetic dramas by Byron and Shelley's *Prometheus Unbound, Epipsychidion,* and *Adonais.* Not since the age of Elizabeth had first-rate poetry come from so many pens in so few years.

Wordsworth, however, was composing sonnets. Some of those written in 1820 have traces of the old power, but the *Ecclesiastical Sketches* were the longest and the least successful series he wrote. While a number of these poems are good, and several include fine lines, they are in general conventional as a child's history book and as unfeeling as theological hair-splitting. A series of titles picked at random runs: "English Reformers in Exile," "Elizabeth," "Eminent Reformers," "Distraction," "Gunpowder Plot," "Illustration," "Troubles of Charles I," "Laud," "Afflictions of England." The sonnets of Part III, which, as they deal with contemporary conditions, are largely of a reflective rather than a didactic nature, have the freshest quality and come closest to echoing the pure poetry of Wordsworth's great works. One of the most charming among these is a sonnet without title, beginning, "I saw the figure of a lovely Maid . . ." Its hallucinatory quality recalls Coleridge. Again, "Mutability" catches a sensory immediacy, with its frost-rimed hill, decaying tower crowned with weeds, and "some casual shout that broke the silent air." **E. G.**

A Note on Mr. Nash

MR. NASH, author of the article "The Society of Printers and the Public Library," is assistant professor of art and archaeology at Dartmouth College, where he has been since 1937. Before that he was on the art faculty of the New School for Social Research, following graduation from the University of Oregon in 1928 and postgraduate study in Harvard's division of fine arts.

In 1937, under an award by the Belgian American Educational Foundation, Professor Nash investigated the collections of the Plantin-Moretus Museum at Antwerp, resulting in publication of *An Account of Calligraphy and Printing in the Sixteenth Century* (Harvard College Library, 1940). In 1941 he published a contribution to local bibliography, *Pioneer Printing at Dartmouth* and in 1943 *Some Early American Writing Books and Masters,* an introduction to a new field of study in the graphic arts. More recently he reported in *Transactions of the Bibliographical Society,* London, on the collection of early sixteenth-century black-letter fragments at Dartmouth, including one piece which he has identified as a lost morality play by John Skelton, printed by Rastell in 1533. At present he is preparing a historical account of the Society of Printers, of which the present article is a part.

Besides his teaching and research activities, Professor Nash works as a practising designer and printer. He is in charge of planning and production of Dartmouth books and has general oversight of the college printing. He also carries on some outside jobs — for example, he has been consulting typographer to the Boston and Maine Railroad for several years, responsible for a pioneer effort of timetable improvement that has been arousing considerable attention during the past month or so.

A Selected List of Books Recently Added to the Library

This list should be used in conjunction with BOOKS CURRENT, *a bi-monthly list the publication of which the Library began in October 1943.* BOOKS CURRENT *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* MORE BOOKS *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* BOOKS CURRENT *only.*

General Reference Books in Bates Hall

Almanacs. Year-Books

American Baptist year-book. 1944. Philadelphia, American Baptist Pub. Soc. 1944. 699 pp. **Gen. Ref. 742.39**

American public welfare association. The public welfare directory, 1943. American Public Welfare Ass'n. [1943.] 245 pp. **Gen. Ref. HV89.A55**

Bulletin Almanac, The, and Year Book. 1945. Philadelphia, Evening Bulletin. 1945. 544 pp. **Gen. Ref. 640.31**

National Catholic almanac. 1945. Paterson, N. J., St. Anthony's Guild. 1945. 800 pp. **Gen. Ref. 642.22**

Negro handbook, The. 1944. New York, Malliet. 1944. 283 pp. **Gen. Ref. 642.56**

Social register locater, 1945. New York, Social Register Ass'n. 1945. 1008 pp. **Gen. Ref. Centre Desk**

Thomas, Robert Bailey. The (old) farmer's almanack. 1945. Dublin, N. H. [1944.] 80 pp. **Gen. Ref. Desk**

U. S. Nautical almanac office. The American ephemeris and nautical almanac for the year 1946. 1944. 636 pp. **Gen. Ref. QB8.U1**

U. S. Office of Education. Educational directory, 1943–44. 1944. **Gen. Ref. 643.4**

Bibliography

Pane, Remigio Ugo. English translations from the Spanish 1483–1943, a bibliography. Rutgers Univ. 1944. 218 pp. **Gen. Ref. Z2694.T7P2**

Russo, Anthony J., *obit 1940*, and Dorothy R. Russo. A bibliography of James Whitcomb Riley. Indianapolis, Indiana Historical Soc. 1944. **Gen. Ref. Z8746.2.R8**

Wilson, H. W., *firm*. Vertical file service catalog. 1942–1944. 3 v. Wilson. 1942–44. **Gen. Ref.Z1231.P2V5**

Language and Literature

Harsh, Philip Whaley. A handbook of classical drama. Stanford Univ. 1944. 526 pp. **Gen. Ref. PA3024.H3**

New Century dictionary of the English language. Appleton-Century. [1944.] 2 v. 2798 pp. **Gen. Ref. PE1625.C4**

Wentworth, Harold. American dialect dictionary. Crowell. 1944. 747 pp. **Gen. Ref. PE2835.W4**

Law. Legislation

American Bar, The. 1945. Minneapolis, Fifield.[1945.] 1258 pp. **Gen. Ref. 644.56**

Congressional Directory. 79th Congress. 1st Session. Washington. 1945. 923 pp. **Gen. Ref.533.1=C272.20**

Martindale-Hubbell law directory. 1945. 2 v. Summit, N. J., Martindale-Hubbell. 1945. **Gen. Ref. Centre Desk**

Massachusetts, Supreme Judicial Court. Massachusetts reports. Vol. 315. Boston. 1944. 916 pp. **Gen. Ref. 950.1**

Rhode Island, General Assembly. Manual with rules and orders for the use of the General assembly. 1943–44. Providence. 1944. 449 pp. **Gen. Ref. 641.49**

Navigation. Aviation

Elton, Wallace W., *and others*. A guide to naval aviation. McGraw-Hill. 1944. 295 pp. **Gen. Ref. VG93.E4**

Launer, Jay. The enemies' fighting ships. New York, Sheridan House. [1944.] 222 pp. **Gen. Ref. VA653.L3**
The naval strength of the Axis.

U. S. Navy Dept. Register of the commissioned and warrant officers of the United States navy and Marine corps. July 1, 1944. Washington. 1944. 1169 pp. **Gen. Ref. V11.U4**

Religion

Kramer, Samuel Nathan. Sumerian mythology, a study of spiritual and literary achievement in the third millennium B.C. Philadelphia, American Philosophical Soc. 1944. 125 pp. **Gen. Ref. BL1615.K7**

Latourette, Kenneth Scott. History of the expansion of Christianity. Vol. 7. Harper. 1945. 542 pp. **Gen. Ref. BR145.L3**
This final volume of the series covers the period from 1914 to the present.

Miscellaneous

Naether, Carl Albert. The book of the pigeon. Philadelphia, McKay. [1944.] 242 pp. Gen. Ref.SF465.N3

Taylor, A. Marjorie. The language of World war II. New York, Wilson. 1944. 94 pp. Gen. Ref. Desk

U. S. Library of Congress, Asiatic division. Eminent Chinese of the Ch'ing period (1644–1912). Edited by Arthur W. Hummel. Washington. 1943. 2 v. 1102 pp. Gen. Ref. CT1823.U65

Agriculture

Chronica botanica, an international collection of studies in the method and history of biology and agriculture, edited by Frans Verdoorn . . . v. 8 [no. 1]– Waltham, Mass. [1944– Illus. *S585.B83

Mack, Warren Bryan. Victory gardens; handbook of the Victory garden committee. 1944. SB321.M28

Stuckey, Henry Perkins. Southern horticulture. Atlanta, Ga., Smith. 1944. SB355.S97

Bibliography. Libraries

Biblioteca Benjamin Franklin, Mexico. Lista de libros de medicina que se encuentran en la biblioteca. Junio de 1944. [México.] 1944. 12 numb. ll. *6658.B5
Mimeographed from type-written copy.

Hazeltine, Mary Emogene. Anniversaries and holidays, a calendar of days and how to observe them, by Mary Emogene Hazeltine. 2d edition, completely revised with the editorial assistance of Judith K. Sollenberger. American Library Ass'n. 1944. xix, 316 pp. *Z5710.H42 1944
Contents. — pt. I. Calendar. — pt. II. Books about holidays, special days, and seasons. pt. III. Books about persons referred to in the calendar. — pt. IV. Classified index. — pt. V. General index.

Lyle, Guy R., *and others.* The administration of the college library, by Guy R. Lyle . . . with the collaboration of Paul H. Bixler, Marjorie J. Hood and Arnold H. Trotier. Wilson. 1944. Z675.U5L88

Price, Robert. John Chapman, a bibliography of "Johnny Appleseed" in American history, literature and folklore. Paterson, N. J., Swedenborg Press. 1944. vi, 40 pp. *Z8159.3.P7

Biography

Single

Ludwig, Emil. Mackenzie King, a portrait sketch. Toronto, Macmillan. 1944. F1033.K53L8
A brief biography of the Prime Minister of Canada.

Sachs, Hanns. Freud, master and friend. Harvard. 1945. BF173.F85S2
Dr. Sachs, at present an instructor in the Harvard Medical School, a friend and disciple of the founder of psychoanalysis and associated with him for more than thirty years, gives intimate reminiscences of Freud, the man. The final chapter tells about his emigration to England at the invitation of the British government and describes the author's last visit to Freud shortly before his death in 1939.

Young, Barbara. This man from Lebanon; a study of Kahlil Gibran. Knopf. 1945. PS3513.I 25Z95
The life of the Lebanese painter and religious writer Kahlil Gibran (1883–1931), by an intimate friend. Gibran was for many years resident in Boston and New York.

Collective

Goebel, Dorothy Burne, and Julius Goebel, *Jr.* Generals in the White House. Doubleday, Doran. 1945. E176.1.G63

Von Hagen, Victor Wolfgang. South America called them; explorations of the great naturalists: La Condamine, Humbolt, Darwin, Spruce. Knopf. 1945. F2221.V8

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Allen, Charles H. Is small business doomed? Outlook for small business and U. S. free enterprise. B. C. Forbes Co. [1944.] 64 pp. NBS

Berge, Wendell. Cartels challenge to a free world. Washington, Public Affairs Press. [1944.] 266 pp. NBS

Berghell, A. B. Production engineering in the aircraft industry. McGraw-Hill. 1944. 307 pp. NBS

Beveridge, William H. Full employment in a free society. Norton. [1945.] 429 pp. NBS

Clark, John Maurice. Demobilization of wartime economic controls. McGraw-Hill. 1944. 219 pp. NBS

Condliffe, J. B., and A. Stevenson. The common interest in international economic organisation. Montreal, International Labour Office. 1944. 135 pp. NBS

Dearle, D. A. Plastic molding and plant management. Brooklyn, N. Y., Chemical Pub. Co. 1944. 196 pp. NBS

Directory of social service resources of Greater Boston, 1945. 11th edition. Compiled and published by the Greater Boston community council. Boston, The Council. 1945. 322 pp. **HV99.B7.D59

Fairchild's men's and boys' wear directory. Spring 1945. New York, Fairchild Pub. Co. 1945. 496 pp. **TT495.F16

Finer, Herman. The T.V.A., lessons for international application. Montreal, International Labour Office. 1944. 289 pp. NBS

Gordon, Robert A. Business leadership in the large corporation. Brookings Inst. 1945. 369 pp. NBS

Hat life year book; the directory of the men's hat industry and a complete manual of retail hat selling. 1945. [New York, Hat Life. 1945.] 256 pp. **TS2182.H36

Jensen, Vernon H. Lumber and labor. Farrar & Rinehart. [1945.] 314 pp. NBS

Lester, Richard A. Providing for unemployed workers in the transition. McGraw-Hill. 1945. 152 pp. NBS

McKittrick directory of advertisers. 1945. 46th annual edition. Geographical. New York, McKittrick. [1945.] 977 pp. **HF5805.M15i

Mariano, John H. Wartime labor relations. National Public & Labor Relations Service Bureau. [1944.] 216 pp. NBS

Massachusetts society of certified public accountants, inc. Directory. 1944/45. Boston, Office of the Secretary. 1944. 78 pp. **HF5601.M41

Montgomery, Robert Hiester. Federal taxes on estates, trusts and gifts, 1944/45. Ronald Press. [1944.] 856 pp. **HJ5805.M78

Oxenfeldt, Alfred R. New firms and free enterprise, pre-war and post-war aspects. Washington, American Council on Public Affairs. [1943.] 196 pp. NBS

Sandage, C. H. Radio advertising for retailers. Harvard. 1945. 280 pp. NBS
A report based on a national study of the actual use of radio advertising by retail stores and services and by regional manufacturers. The study was financed by a research grant made by the Columbia broadcasting system, inc.

Soule, George, *and others*. Latin America in the future world. Farrar & Rinehart. 1945. 372 pp. NBS
Under the supervision of Alvin H. Hansen for the National planning association.

Todoroff, Albert. How to build and operate a locker plant. St. Louis, Meat Merchandising. [1944.] 224 pp. NBS

Van Zandt, J. Parker. Civil aviation and peace. Brookings Inst. 1944. 157 pp. NBS

Vermont, Tax department. Partnership and corporation bulletin. 1944. Montpelier, Vt., The Department. 1944. 153 pp. **HG4057.V5

Weissman, Rudolph L. Small business and venture capital, an economic program. Introduction by Ernest G. Draper. Harper. [1945.] 174 pp. NBS

Wrigley's hotel directory; 1944 edition. 34th year. Vancouver, Canada, Roy Wrigley Printing & Pub. Co. 1944. 488 pp **TX907.W95

Economics

Allen, Charles Henry. Is small business doomed? Outlook for small business and U. S. free enterprise. New York, Forbes. [1944.] 9381.A135

Ayres, Clarence Edwin. The theory of economic progress. Univ. of North Carolina. 1944. 9330.1A495
A discussion critical of classical economics and many remaining obsolete preconceptions. The author reaches the conclusion that "a state of mind is growing in which the continuous efficient operation of industrial machinery will have replaced the accumulation of funds as the object of general concern and the aim of public policy."

Butz, Earl Lauer. The production credit system for farmers. Brookings Inst. 1944. 9332.31A43

Clark, Blake. The advertising smoke screen. Harper. [1944.] HF5813.U6C55
An exposé of misleading advertising practices.
"A large part of the material in this book is based upon complaints, stipulations, and orders issued by the Federal Trade Commission."—*Foreword.*

Commerce clearing house. Administrative procedure; a handbook of law and procedure before federal agencies. With bibliography. New York, Commerce Clearing House. [1944.] 3663.161

Finer, Herman. The T. V. A.; lessons for international application. Montreal, International Labour Office. 1944. 9381.0973A112

Harris, Seymour Edwin. Economic problems of Latin America. McGraw-Hill. 1944. 9330.98A9

Huebner, S. S. The economics of life insurance. Human life values: their financial organization, management, and liquidation. Revised edition. Appleton-Century. [1944.] 9368.3A93R

Lederer, Eugene H. Port terminal operation; port terminal management, stevedoring, stowage, lighterage and harbor boats. New York, Cornell Maritime Press. 1945. 9387.A28

Mance, *Sir* Osborne, and J. E. Wheeler. International telecommunications. Oxford Univ. 1944. 9384.09A2

Michigan University. Renegotiation and termination of war contracts, 1942–1944. Ann Arbor, Mich. 1944. 9355.71A16

Rice, Louis Albert, *and others*. First principles of business. Heath. [1944.] 9381.A115

Ruml, Beardsley. Tomorrow's business. Farrar & Rinehart. [1945.] 9381.A117
An exposition of business as a maker of rules, in relation to labor, to international trade, etc. and of fiscal policy in relation to taxation and public works.

U. S. Bureau of agricultural economics. The impact of the war on the financial structure of agriculture, by Alvin S. Tostlebe, Donald C. Horton, Roy J. Burroughs . . . Washington. 1944. *9338.1A120
Reproduced from type-written copy.

U. S. Bureau of the budget. Federal statistical directory; a list of professional and administrative personnel of federal statistical and research agencies. 8th edition. April 1944. Washington. 1944. *9311.973A27

Williams, Eric. Capitalism and slavery. Univ. of North Carolina. [1944.] 9330.942A84

Withers, William. The public debt. Day. [1945.] 9336.3A19

Education

American council on education. A design for general education. Washington. [1944.] *L13.A383 Ser.1 no.18=U716.A6
American council on education. Studies. Ser. I, Reports of committees and conferences, no. 18.

Burton, William Henry. The guidance of learning activities; a summary of the principles of teaching as based upon the principles of learning. Appleton-Century. [1944.] LB1025.B982
A text-book for teacher training which considers both the "assign-study-recite-test procedure" and the "more recently developed unitary organization."

Lancelot, William Henry. Permanent learning. Wiley. [1944.] LB1025.L32
A study in educational techniques. "The book is unique in its insistence upon *teaching for permanent outcomes*. . . . in its constant emphasis upon learning by thinking . . ."—Author's *Preface.*

Livingstone, *Sir* Richard Winn. Education for a world adrift. Cambridge Univ. 1944. LB775.L57

McIntosh, John Ranton. Learning by exposure to wrong forms in grammar and spelling; an experimental study of the effect of correcting wrong forms as a practice method. Columbia Univ. 1944. *3592.220.892

National congress of parents and teachers. The parent-teacher organization; its origins and development. Chicago. 1944. LC231.N338 1944

Ortega y Gasset, José. Mission of the university. Princeton Univ. 1944. LA917.O 72
The noted Spanish statesman-philosopher argues for a synthetic education.
"Civilization has had to await the beginning of the twentieth century to see the astounding spectacle of how brutal, how stupid, and yet how aggressive is the man learned in one thing and fundamentally ignorant of all else."—*P. 61.*

Smith, Henry Lester. Educational research, principles and practices. Bloomington, Ind., Educational Publications. 1944. LB1028.S55

Trump, J. Lloyd. High-school extracurriculum activities; their management in public high schools of the North central association. Univ. of Chicago. [1944.] LB3605.T7 1944

Fine Arts

City Planning

Hilberseimer, L. The new city; principles of planning. Chicago, P. Theobald. 1944. 8121.01–125

National association of housing officials. Housing for the United States after the war. 2d edition. July 1944. Chicago. 1944. 8122.03–131

Collecting and Collections

Auckland, Art gallery. Catalogue of the Auckland municipal art gallery, also of the Mackelvie collection, with brief illustrative notes on the artists, etc. Auckland. 1914. *4068.02–201

Rigby, Douglas, and Elizabeth Rigby. Lock, stock and barrel, the story of collecting. Lippincott. 1944. 4087.03–108

Crafts

Carter, Cornelia. Free-hand paper cutting. Bloomington, Ill., McKnight. 1944. 8198.03–112

Cox, Warren Earle. The book of pottery and porcelain. New York, Crown Publishers. [1944.] 2 v. 8169.01–106

Davison, Marguerite E. Home craft course in Pennsylvania Dutch home-weaving patterns. [Allentown, Pa.? Schlechter.] 1943. 8186.04–450

House, Caurtman G. Relative values of early American patterned glass; a check list with prices. [Albion, N. Y. 1944.] *8173.04–128

Keyser, Mildred Weeks. Home craft course in pottery. [Allentown, Pa., Schlechter.] 1943. 8172.02–120

— Method of making Pennsylvania German design. [Allentown, Pa., Schlechter.] 1943. 8163.09–501

New York, Metropolitan museum of art. Pennsylvania German arts and crafts; a picture book. New York. 1943. 8161.04–112

Drawing

Lenssen, Heidi. Art and anatomy. Text edited by Lancaster M. Greene. New York, Augustin. [1944.] 8142.04–158

New York, Metropolitan museum of art. Speak their language, a picture book of cartoons. New York. 1943– 8144.05–55

Iconography

Biddle, George. George Biddle's War drawings. Hyperion Press, distributed by Duell, Sloan and Pearce. [1944.] 4097.09–127

Chamberlain, Samuel. Ever New England; photographs. New York, Hastings House. [1944.] 4098.02–109

Parker, Kay Peterson. What and what-not; a picture story of art. Houghton Mifflin. 1944. 4070.01–118

Schaldach, William Joseph. Currents and eddies; chips from the log of an artist-angler. New York, Barnes. [1944.] 4092.03–307

Wildenstein & co., inc., New York. Five centuries of ballet, 1575–1944. A loan exhibition for the benefit of the French hospital. April 13 to May 13, 1944. New York, Wildenstein. [1944.] [48] pp. 28 plates on 8 ll. 4098.05–400
A catalog.

Painting

Cézanne, Paul, *1839–1906.* Paul Cézanne, by Edward Alden Jewell. Hyperion Press, distributed by Duell, Sloan and Pearce. [1944.] 8063.07–390

Charlot, Jean. Charlot murals in Georgia; introduction, Lamar Dodd, photographs, Eugene Payor, Commentaries, Jean Charlot. Univ. of Georgia. [1945.] 8060.08–390

Crosby, Everett Uberto. Eastman Johnson at Nantucket; his paintings and sketches of Nantucket people and scenes. [Nantucket, Mass. 1944.] *8050.05–550

Marshall, Lucile Robertson. Photo-oil coloring for fun or profit. New York, U. S. Camera Pub. Corp. [1944.] 8072.03–105

Mountfort, C. P. The art of Albert Namatjira. Melbourne, Bread and Cheese Club. 1944. xxii, 23–79 pp. Plates. 8062.08–101

Sculpture

Delogu, Giuseppe. Italienische Bildhauerei; eine Anthologie vom 12. bis 19. Jahrhundert, mit 180 Kupfertiefdruckbildern. Zürich. [1942.] xlvii, 327 pp. Plates. *8084.01–105

Duveen brothers. Duveen sculpture in public collections of America. New York, Bradford Press. 1944. *8080.01–102

Genealogy

Coy, Harold. The Prices and the Moores; James Valentine Price and Pattie Moore Price of Rockingham county, North Carolina: their antecedents and their children. Sponsored by Thomas Moore Price. [New York. 1944.] 330 pp. *CS71.P946 1944

Powley, Edward Barzillai. The house of de la Pomerai; the annals of the family, which was, from the Conquest to 1548, seated at Beri . . . and, from c. 1620 to 1719, resident at Sandridge . . . With appendix: 1720 onwards. Univ. Press of Liverpool. 1944. *CS439.P762 1944

[Riggs, Henry Earle.] The American ancestors of Margaret Esther Bouton Thom and William John Thom. [Ann Arbor, Mich., Edwards Brothers. 1944.]
*CS71.T44 1944

Scholes, George, *compiler*. American descendants of George Scholes of Accrington, Lancashire, England. Lake Forest, Ill. 1944. 62 pp. Illus. *CS71.S375 1944

Geography. Ethnology

Malinowski, Bronislaw, *1884–1942*. A scientific theory of culture and other essays. Univ. of North Carolina. 1944. GN27.M34
A posthumous work by the late noted anthropologist. "This volume is both a summing up and a reformulation of Professor Bronislaw Malinowski's functional theory of culture."—*Preface*.

Packard, Leonard O., *and others*. Our air-age world, a textbook in global geography. Macmillan. 1944. G126.P313

History

America

Bonsal, Stephen. When the French were here; a narrative of the sojourn of the French forces in America, and their contribution to the Yorktown campaign. Doubleday, Doran. 1945. E265.B7

Inman, Samuel Guy, and C. E. Castaneda. A history of Latin America for schools. Macmillan. [1944.] F1410.I 55

Irving, Washington, *1783–1859*. The western journals of Washington Irving, edited and annotated by John Francis McDermott. Univ. of Oklahoma. 1944. F592.I 75
American Exploration and Travel, no. 8.

Jefferson, Thomas, *1743–1826*. Basic writings of Thomas Jefferson, edited by Philip S. Foner. Wiley. [1944.] E302.J442

Zucker, Morris. The philosophy of American history. New York, Arnold-Howard Pub. Co. 1945– E175.9.Z8

Asia. Judaism

Lattimore, Owen. Solution in Asia. Little, Brown. 1945. DS518.8.L3
A discussion of recent developments in China and Japan in relation to American and European commercial and imperialistic policies.

Marx, Alexander. Studies in Jewish history and booklore. Jewish Theological Seminary of America. 5704–1944. DS119.M35

Moraes, F. R., and Robert Stimson. Introduction to India. Oxford Univ. [1944.] DS421.5.M6 1944

Europe

Bane, Suda Lorena, and Ralph H. Lutz, *editors*. Organization of American relief in Europe, 1918–1919, including negotiations leading up to the establishment of the Office of director general of relief at Paris by the Allies and associated powers; documents selected and edited . . . Stanford Univ. 1943. D637.B3

Cardinaux, Paul. Les feux de l'occident; origines et développements de l'Europe. Montréal, Editions Bernard Valiquette. [1944.] CB77.C3

Newman, Bernard. Balkan background. Macmillan. 1945. DR36.N4
Brief histories and descriptions of the different Balkan countries, including Greece, for the purpose of understanding their present position.

The Present War

Fleisher, Wilfrid. What to do with Japan. Doubleday, Doran. 1945. D829.J3F5

Fraser, Lindley. Germany between two wars; a study of propaganda and war-guilt. Oxford Univ. 1945. DD238.F68

Gaulle, Charles de. The speeches of General de Gaulle. Oxford Univ. 1944. D761.G38
Radio speeches in which General De Gaulle rallied his people to the cause of Free France from June 18, 1940 through December 28, 1942.

Jordan, Max. Beyond all fronts, a bystander's notes on this thirty years war. Bruce. [1944.] D413.J6A3
An inside account of the inter-war and war period in Germany with special reference to the heroism of Anti-Fascists and members of the Underground.

National broadcasting company, inc. G. I., being a record of the phenomenal accomplishments of the Army hour during its first eighteen months on the air. [New York. 1944.] D769.15.N3

Smogorzewski, Kazimierz M. About the Curzon line and other lines. London. Free Europe. [1944.] DK418.5.R9S58
Free Europe pamphlet, no. 7.

Szoskies, Henryk J. No traveler returns . . . edited, with a prologue and an epilogue by Curt Riess. Doubleday, Doran. 1945. D804.G4S94
A remarkable, compelling account of the martyrdom of the Polish Jews from September, 1939, when the Nazis shelled Warsaw, through the organized revolt of the Warsaw Jews in spring of 1943. It includes innumerable incidents of heroism on the part of Jewish leaders, the help rendered by Polish Catholics, the terrors of the Nazi-created ghetto, the horrors of the extermination at Treblinka as told by an escaped victim, and the final desperate guerilla fighting. —"Everything Dr. Shoskes tells is based on documentary proof, on accounts of witnesses, on his own intimate knowledge of these people."—*Prologue* by Curt Riess.

Wilson, Ruth D. Jim Crow joins up. New York. [1944.] D810.N4W5
A first-hand study, based on numerous interviews, of Negroes in the Armed Forces of the United States.

Language

Moore, Jessie Elizabeth, *and others*. Enrichment exercises for high school English. Scribner. [1944– PE1111.M612

Patten, David H. Progressive word mastery . . . common words for secondary schools. New York, Merrill. [1944.] PE1145.P374

Literature

History of Literature

Evans, Bergen. The psychiatry of Robert Burton, by Bergen Evans in consultation with George J. Mohr. Columbia Univ. 1944. PR2224.E9
Refers to the *Anatomy of Melancholy*.
"It is the purpose of the following pages to present Robert Burton's theories of psychiatry and to evaluate them in the light of modern psychological knowledge."—*Preface*.

Ford, George Harry. Keats and the Victorians; a study of his influence and rise to fame, 1821–1895. Yale. 1944. PR4837.F6

Lednicki, Wacław. Blok's "Polish poem"; a literary episode in the history of Russian-Polish relations. [Cambridge, Mass.? 1944.] 40 pp. PG3453.B6R43
Reprinted from the Quarterly Bulletin of the Polish Institute of Arts and Sciences in America, vol. II, no. 2, January, 1944.

Moloney, Michael Francis. John Donne; his flight from mediaevalism. Univ. of Illinois. 1944. *4491.186 v. 29, nos. 2–3

Winters, Yvor. The anatomy of nonsense. Norfolk, Conn., New Directions. [1943.] PN99.U5W5
A critical discussion of the literary theories of Henry Adams, Wallace Stevens, T. S. Eliot, and John Crowe Ransom.

Poetry. Essays

McDowell, Tremaine, *editor*. America in literature. Crofts. 1944. PS509.H5M2
Excerpts from American prose and verse written during a century and a half. Topical arrangement.

Poe, Edgar Allan, *1809–1849*. Complete poems of Edgar Allan Poe, prepared, and edited with a commentary, by Louis Untermeyer. Heritage Press. [1943.] PS2605.A1 1943
Striking, decidedly romantic lithographs by Hugo Steiner-Prag illustrate the poems, also include a portrait of Poe.

Theatre book of the year, The, . . . a record and an interpretation. 1943/44– Knopf.
With his usual gay and caustic wit, Mr. G. J. Nathan provides "a complete critical record of the plays produced during the year in the New York theatre. All professional presentations, as well as those of the leading experimental groups, are included. The emphasis is upon interpretation rather than statistics . . ."—*Foreword*.

Thurber, James. The Thurber carnival. Harper. [1945.] PS3539.H94T5
Humorous sketches and illustrations.

Williams, William Carlos. The wedge. Cummington Press. 1944. PS3545.I 544W4
Free verse. The "Three Sonets" [sic] have neither rhyme nor sonnet form.

Local History

Fisher, Anne Benson. The Salinas, upside-down river . . . illustrated by Walter K. Fisher. Farrar & Rinehart. [1945.] F868.S133F8
Belongs to The Rivers of America series.

Tapley, Harriet Silvester. St. Peter's church in Salem, Massachusetts before the Revolution. Salem, Mass., Essex Institute. 1944. *F74.S1T3

Medicine. Hygiene

Baker, Rachel. The first woman doctor; the story of Elizabeth Blackwell, M. D. . . . illustrated by Corinne Malvern. New York, Messner. [1944.] R154.B623B3
The remarkable career as physician and as pioneer teacher of hygiene and preventive medicine of Elizabeth Blackwell (1821–1910), the first woman in modern times to graduate in medicine.

Beck, Bodog F., and Dorée Smedley. Honey and your health. A nutrimental, medicinal and historical commentary. New and revised edition. McBride. [1944.] 246 pp. TX560.H7B4 1944
Earlier edition has title: "Honey and Health."

Haas, Louis James. Practical occupational therapy for the mentally and nervously ill. Bruce. [1944.] RM735.H16
An outgrowth of the author's "Occupational Therapy for the mentally and nervously ill" published 1925.

Pratt, George Kenneth. Soldier to civilian, problems of readjustment. McGraw-Hill. [1944.] RC602.P78

Sokoloff, Boris. The civilized diseases: you can cure them. Howell, Soskin. [1944.] RB151.S6
"In the present book we intend to discuss the most common diseases of civilized man, explaining their cause and the symptoms. We will also give considerable attention to diet . . ." Author's *Introduction*.

Military Science

Love, Albert G. The Geneva Red cross movement; European and American influence on its development, a compilation, with notes. [Carlisle Barracks, Pa., Medical Field Service School. 1944.] 160 pp. *UH535.L6 1944
"The text of the Geneva and the Hague conventions": pp. 70–146.

U. S. Bureau of supplies and accounts. (Navy Dept.) Advance base dry provisions menu. [Washington. 1944.] *UC723.A6 1944

Music

Bach, Johann Sebastian, *1685–1750*. Twenty-four choral preludes compiled and arranged for piano solo by Felix Guenther. Marks Music Corp. 1942. 80 pp. M38.B5T9

Benjamin, Arthur. Two Jamaican pieces for full score. New York, Boosey, Hawkes, Belwin. [1940.] 21 pp. *M1045.B45T9

Blow, John, *1649–1708*. Awake, awake, my lyre! (The act music for the University of Oxford, 1679) set for soprano or tenor (and optional bass) solo, chorus, strings and pianoforte (or harpsichord); edited by Harold Watkins Shaw. London, Hinrichsen Edition. [1941.] 20 pp. Illus. *M1533.B45A9

Britten, Benjamin. A hymn to the Virgin. (S.A.T.B. double chorus) unaccompanied. London, Boosey & Hawkes. [1035.] 7 p. M2082.6.B75H9

Grétry, André E. M., *1741–1813*. Overture — Lucile . . . arranged by Adam Carse. London,] Augener. 1041. 11 pp.
Full score. *M1004.G75L8

Handy, William Christopher, *editor*. Unsung Americans sung. New York, Handy Brothers Music Co. [1944.] 236 pp. Illus. M1659.5.N4H3
Principally biographical sketches of prominent Negroes, with music written about them. The music is for solo voice or mixed chorus, with piano accompaniment.

Marks. Edward Bennet, *compiler*. The famous songs of Harrigan and Hart. Album one. With the original music, frontispieces and character photos. Americana edition for music lovers and song collectors. Marks Music Corp. [1938.] 64 pp. Illus.
Pianoforte accompaniment. M1629.M3F3

Parry, *Sir* Charles H. H., *1848–1918*. Invocation to music; an ode (in honour of

Henry Purcell) by Robert Bridges; set to music for soprano, tenor, and bass soli, chorus and orchestra . . . written for the Leeds triennial musical festival, 1895. Novello, Ewer. 1895. v, 82 pp. *M1533.P37I 5
Vocal score.

Rodgers, Richard. Away we go! A musical comedy . . . books and lyrics by Oscar Hammerstein 2d. New York, Marlo Music Corp. [1943.] 5 parts in 1 v. M1508.R63A9
Contents. — Boys and girls like you and me. — Many a new day. — Oh, what a beautiful mornin'. — People will say we're in love. — The surrey with the fringe on top.

Rootham, Cyril Bradley. For the fallen; a poem by Laurence Binyon; set to music for chorus and orchestra. London, Novello. 1915. *M1533.R55F6
From "The Winnowing Fan."
Vocal score.

Schütz, Heinrich, *1585–1672*. Lord, if I but Thee may have. Herr, wenn ich nur dich habe. Motet for eight-part chorus of mixed voices with optional organ accompaniment. English version by Arthur Mendel . . . edited and the organ part realized from the basso continuo by Arthur Mendel. Schirmer. 1941. 19 pp. M2092.6 S38H4

Villa-Lobes, Heitor. Preludio (No. 2). [Rio de Janciro. 1913?] 2 pts. in 1 v.
For violoncello and piano. *M233.V5P7 no. 2

Women in music, v. 1–v. 3, no. 5. July 1, 1935–Jan. 1938. New York, Orchestrette classique. [1935–38.] Illus. *ML82.A1W6
Loose-leaf.

Navigation

Collins, Clella Reeves. Navy woman's handbook. McGraw-Hill. [1943.] VC64.C6

U. S. Hydrographic office. Gazetteer of the Japanese empire, containing place names from the Japanese hydrographic charts and sailing directions on issue in 1936. United States Navy Dept. 1943. [*i. e.* 1944.] 378 pp. *DS805.U55

— Sailing directions for Chishima Retto (Kuril Islands) . . March 1944. Washington 1944. v, 118 pp. Maps. *VK933.K9U5 1944

Periodicals. Encyclopedias

American-German Review; published bimonthly by the Carl Schurz Memorial Foundation. Vol. 10 no. 1, October, 1943.

Encyclopedia Americana, The. 1944 edition. Americana Corp. [1944.] 30 v. *AE5.E3 1944

Philosophical Forum; an annual published by the Boston University Philosophical Club. Vol. 1, 1943.

Phylon, the Atlanta University review of race and culture. Vol. 5, first quarter, 1944.

Review of Politics; published quarterly by the University of Notre Dame. Vol. 6, no. 1, Jan., 1944.

Politics and Government

Fleming, Denna Frank. The United States and the World court. Doubleday, Doran. 1945. JX1971.5.F56

Gallup, George Horace. A guide to public opinion polls. Princeton Univ. 1944. HM261.G3

Lazarsfeld, Paul Felix, *and others*. The people's choice; how the voter makes up his mind in a presidential campaign. Duell, Sloan and Pearce. [1944.] JK524.L38
Columbia University, Bureau of applied Social Research. Publication no. B–3.

Postwar world, The, . . . by Hastings Eells [and others.] Abingdon- Cokesbury. 1945. D825.P6

U. S. Social security board. Writing for the Social security board. Washington. 1944. *JK717.C57A5 1944

Religion. Theology

Best sermons. 1944– Ziff-Davis Pub. Co. [1944– BV241.B39

Blau, Joseph Leon. The Christian interpretation of the cabala in the renaissance. Columbia Univ. 1944. BM525.B55 1944

Jones, Bayard Hale. The American lectionary. Morehouse-Gorham. 1944. BX5947.L4J6

Goodspeed, Edgar J. Problems of New Testament translation. Univ. of Chicago. 1945. BS2317.G62
The noted Bible scholar and translator illumines more than a hundred translating problems by analyzing passages of the New Testament with a consideration of the original Greek in the light of new knowledge, as well as the versions of previous translators.

Mahābhārata. The Bhagavad gita, translated from the Sanskrit, with notes, comments, and introduction, by swami Nikhilananda. New York, Ramakrishna-Vivekananda Center. 1944. PK3633.B5N5 1944

Northern Baptist convention. Year book of the Northern Baptist convention, 1941, 43, 44, combining the Annual and the American Baptist year book. [Philadelphia, American Baptist Pub. Soc. 1941–44.] 3 v. *BX6213.N6

Yule, George Udny. The statistical study of literary vocabulary . . . Cambridge Univ. 1944. BV4829.Y8
A study of Thomas à Kempis's *De Imitatione Christi*.

Science

Astronomy. Physics

Auger, Pierre. What are cosmic rays? Univ. of Chicago. [1945.] QC485.A8
Translated from the French. Revised and enlarged American edition.

Dimitroff, George Z., and James G. Baker. Telescopes and accessories. Philadelphia, Blakiston. [1945.] QB88.D5
The Harvard books on astronomy.

Hellman, Clarisse Doris. The comet of 1577; its place in the history of astronomy. Columbia Univ. 1944. QB724.H4 1944=*3563.110 No. 510

Historical and philosophical society of Ohio. The centenary of the Cincinnati observatory, November 5, 1943 including the addresses and miscellany relating to the centennial celebration of the first large astronomical observatory in America. Cincinnati. 1944. *4477.35.1944

Botany. Zoology

Mayr, Ernst. Birds of the southwest Pacific . . . with color plates by Francis Lee Jaques, and line drawings by Alexander Seidel. Macmillan. 1945. QL694.A1M32

Rodgers, Andrew Denny. John Merle Coulter, missionary in science. Princeton Univ. 1944. QK31.C87R6

The career and contributions of the distinguished botanist (1851–1928), including his studies in taxonomy, ecology, and phylogeny.

Wood, Laura Newbold. Raymond L. Ditmars, his exciting career with reptiles, animals and insects. New York,Messner. [1944.] QL31.D5W6

Sociology

Labor. Careers

Beveridge, *Sir* William Henry. Full employment in a free society. Norton. [1945.] 9331.9A130

Johnsen, Julia Emily, *compiler*. Compulsory arbitration of labor disputes. Wilson. 1945. *5598.319.17 No. 6

Neuschutz, Louise M. Jobs for the physically handicapped. New York, Ackerman. 1944. HD7255.N4

Stack, Herbert J., *and others*. Careers in safety; choosing a vocation in the field of accident prevention. Funk and Wagnalls. 1945. HV676.A2S64

Miscellaneous

Biesanz, John, and Mavis Biesanz. Costa Rican life. Columbia Univ. 1944. F1544.B5

"A kind of Latin American *Middletown*," the book describes mainly middle-class life in a typical town — social customs, family life, education, work, play, religion, and democracy.

Collins, Ted, *editor*. New York murders, by Angelica Gibbs, Baynard Kendrick [and others] . . . Duell, Sloan and Pearce. 1944. HV6534.N5A57

The period covered is from 1860 through 1937. "Seven cases little known to the public, one has never been in print before . . . the majority of the rest have not been published since the last century." —*Preface* by Ted Collins.

A "Calendar of New York Murders" is appended.

Kaufman, Felix. Methodology of the social sciences. Oxford Univ. 1944. H61.K32

Sports

Hagie, Clarence Edwin. The American rifle for hunting and shooting. Macmillan. 1944. SK274.H3

Hughes, William Leonard, and Jesse F. Williams. Sports, their organization and administration. Barnes. 1944. GV701.H82

Irwin, Leslie William. The curriculum in health and physical education. St. Louis, Mosby. 1944. GV361.I 75

Technology

Aeronautics

Lent, Constantin Paul. Rocket research, history and handbook. New York, Pen-ink Pub. Co. [1944.] 4036D.43

Sharp, Howard Oakley, *and others*. Airport engineering. Wiley. [1944.] 4030B.210

Manufacture

Butler, John C. Sheet metal; theory and practice. Wiley. [1944.] 8030B.184

Lenz, Ellis Christian. Muzzle flashes; five centuries of firearms and men. Huntington, W. Va., Standard Publications. 1944. 8035F.20

Photography

Adamson, J. Spencer. Retouching and finishing for photographers. 4th edition. Pitman. 1944. xxvi, 117 pp. Plates. 8029C.12R

International projectionist publishing co. Projectionists' service manual; a compilation of "At your service" items first published in International projectionist. New York. [1944.] 8029H.3

More Books

The Bulletin of the Boston Public Library

Volume XX, Number 6

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More Books

The Bulletin of the Boston Public Library

JUNE, 1945

The Last Year of the War in Europe

THE following articles, describing the activities of the various departments and branch libraries in the past twelve months, were written just before V-day in Europe; yet a consciousness of the imminent victory pervades them all. This is the fourth series of such articles, and the contributors evidently knew that this was to be the last, at least as far as the War in Europe was concerned.

In what ways has the last year been different from the preceding one? The very first article records many inquiries about the San Francisco Conference, and about the Dumbarton Oaks and other plans for peace. Problems of the post-war world, and more particularly those of the returning veteran, are the centers of interest in almost all the departments and branch libraries. More and more discharged veterans are seeking information. The G. I. Bill of Rights is the most universal subject of inquiry. In addition to other benefits, the Bill provides for the free education of veterans as well as for their financial subsistence, and the catalogs and circulars issued by the colleges are in constant demand. Some want post-graduate work; others, who have not even had a chance to complete high school, are eager to begin again. People are studying peace organizations of the past and delving into books dealing with a new world order. It seems that Americans have become more conscious of the world as a whole; they realize that the future of Europe and Asia, and the part which America will play in the post-war period, will vitally affect them. At the same time, they are scrutinizing our internal problems. "Compulsory Military Training" and "Lowering the Voting Age" are favorite topics of discussion among the young as much as questions like "The International Police Force."

There have been notable successes, both by writers of established reputation and by new-comers on the literary scene, in fiction as well as in non-fiction. Here again, many volumes deal with the returning veteran, but the discussions now assume definite outlines instead of the earlier vague concern with post-war possibilities. Having acquired a general knowledge of the background of the War, people have been asking speci-

fic questions on specific points. Maps and gazetteers have been studied, the visitors looking for the location of cities, villages, islands, and rivers in the war areas. Children are learning about other countries through books which depict honestly the daily life of boys and girls of foreign lands. There has been a further decrease in the circulation of books to adults, but not as precipitous as the year before.

The War is only half-won, but the country's vast industrial machine is already looking ahead to conversion for peace. The technological developments achieved during the past few years promise civilian goods which are entirely different from those we know. A large number of books are devoted to the uses and effects of the new discoveries in electronics, chemistry, metallurgy, and other fields of science. Above all, the War has demonstrated the value of coöperative research as well as the need for integrating research organization with management, production, and sales. The business man, too, is thinking of the future. The termination of government contracts interests him more than how to get new ones. The trade magazines offer rich sources of information, while many pamphlets are issued by such groups as the Committee for Economic Development. Already business men are anxious to learn about export and import.

Even music has been affected by the War. There has been a trend to set to music some of the famous American documents; Randall Thompson's *Testament of Freedom,* based upon words of Thomas Jefferson, has been a characteristic product. Scholars are exploring our musical heritage. There have been, of course, many books illustrated by War artists. *Our Flying Navy, Navy at War, Marines at War, Of Men and Battle, Victory at Midway* are only a few among them. The humorous side of life in the armed forces has also been depicted with gusto. The most important event in the Rare Book Department was the return of some fifteen thousand printed books and fifty thousand pieces of manuscript from the bombproof shelter where they had been hidden since Pearl Harbor. Once more we are in a position to arrange fine exhibits. Service men and their families, many of them new to the city, are among the most appreciative visitors to the Treasure Room.

The number of the members of the staff in military service has risen to 139.

The Information Office

THE Information Office, in its third year of existence, continues to disseminate information to the public and the staff from its three points of service, namely: the Information Office, the War Information Center, and the Telephone Information Service through the Library's switchboard.

The War Information Center is located in the main lobby and is partitioned into four alcoves: the War Information Center, the United Nations Alcove, Service Activities, and Civilian Activities.

There is always an assistant at the War Information Center to answer questions of the thousands of people who come to view the various exhibitions. It has been interesting to note the variety of these questions; it does not seem an exaggeration to say that one could follow the War by watching their daily trend. There has been a sudden and almost complete change from questions about the war to those dealing with the post-war.

The San Francisco Conference has evoked many inquiries concerning the Dumbarton Oaks and other plans for peace. Because of the intense interest in the subject, a bulletin board has been prepared in the outer lobby and is changed daily so that one may be able to keep up with the news. This procedure has been followed in the past to show the advance of the armed forces of the United Nations.

General information continues to be an important part of the work at the War Information Center. Visitors to the city, students, servicemen and women and their families are directed to the proper sources if further information is needed. An outstanding exhibit was "Brittany and Normandy in Pencil Sketches and Watercolors" by Ted Kautzky, a war artist on the staff of *Life* and *Fortune* magazines. His "San Michele" was the most popular painting. Another fine exhibit was Nicola D'Ascenzo's "Wayside Sketches," peacetime color drawings of places in Italy recently featured in the news. They were liked so much that they were held for two months.

The United Nations Alcove features monthly displays about the various countries of the United Nations, presenting pictures, paintings or photographs of the country in peace and war. Costumes, handicrafts, art objects, books and periodicals, and government publications complete the presentations. During the past year exhibits shown were: The Netherlands, Poland, Greece, Art in the Countries South of Us, Russia, the Philippines, Brazil, and South America.

In March Mr. Hanson Hwang of China visited the Library. He is making an educational film in color called "How America Looks to the Chinese." Mr. Hwang took motion pictures of the Library for this, and also took some "stills" for a "Famous American Libraries" series. They will be shown in Chinese schools and adult education forums.

The exhibits in the Civilian and Service Activities Alcoves have been repetitious because, as the War draws nearer to victory, there is less stress on recruiting for the armed and volunteer services. However, since the need for nurses, medical Wacs, and Nurses' Aides is acute, three exhibits of each have been presented. The outstanding art exhibit shown in the alcoves was "Oil in Watercolor." Lent by the Colonial Beacon Oil Company of Boston, it featured paintings by Adolf Dehn, Reginald Marsh, David Fredenthal, and Millard Sheets. A far cry from this was the May presentation, "A Cartoonist Looks at the War" by Kay Kato. Miss Kato has published cartoons in *The Saturday Evening Post, Liberty,* the *Christian Science Monitor,* and other magazines and newspapers. Her cartoons are included in the *Best Cartoons of the Year 1943.* The original drawings have proved very popular with the public.

The Information Office sent out more than one hundred and fifty releases and arranged more than thirty broadcasts. The press and the radio have been generous, in spite of the curtailment of newsprint and the increased demand for radio time by government agencies.

Traveling exhibits were arranged and scheduled for the branch libraries. Their subjects were Russia, Czechoslovakia, Mexico, The Netherlands, Art in the Countries South of Us, Peru, Norway, Front Line Island (England), British Navy at War, and India.

Elizabeth B. Boudreau

Book Selection for the Central Library

ANY account of the activities of the Book Selection Department during the past year cannot fail to mention the shortage of paper. It is because of this that there have been fewer books to examine for purchase; that Webster's dictionary has been rationed; that the publishers of a great daily paper have returned the Library's cheque for a subscription with the statement that restrictions in the supply of newsprint do not permit renewal. Library policy has long decreed that material may not be paid for until it is received, but in case of subscriptions to magazines, which have had to be regarded as an exception, a subscription might be placed for not more than one year in advance. Now, the publishers of the magazine dictate the terms on which they will accept subscribers, whether old or new. They demand a three-year subscription, or one for five years, to be paid for in advance, at one time. Otherwise the Library may go without its magazine. The paper of the average books is in the pale gray color to which readers have grown accustomed, with the type-page crowding the increasingly narrow margins.

Among publishers, the name Field Enterprises has appeared, a merger of vast proportions, including Pocket Books, and Simon and Schuster, and organized by Marshall Field. It is a combination under which "there will now be greater resources for extending the frontiers of book distribution, both domestic and foreign, and for taking advantage of new post-war technological improvements in the design and production of books." Pocket Books has announced a project of its own for issuing translations for Latin America. This will include "translations into Spanish and Portuguese of books already on the firm's list and of new publications selected for the series. Books will be printed in the United States and shipped." The sale price will be as close to twenty-five cents as possible in the exchange of each country. Farrar and Rinehart have, for the second time, made awards in the Latin American Prize Contest first established in 1940; for *Canapé-Vert,* in fiction; for *Enriqueta and I,* in non-fiction; and *Lautaro,* in juvenile literature. Random House has issued some fifteen titles in its Illustrated Modern Library, a series consisting of the works of Franklin, Fielding, Longfellow, among others, each volume attractively bound and illustrated, and priced at one dollar and a half. Three notable examples of the growing practice of publishing radio scripts in book form have been: *American Story; Ten Broadcasts,* by Archibald MacLeish; *We Stand United and Other Radio Scripts,* by Stephen Vincent Benét, and *N. B. C. Inter-American University of the Air Handbook* published by Columbia University. In Stockholm, the Ljus Publishing Co. has started a branch firm, the Neuer Verlag, for the publishing of books banned in Germany.

In the midst of these novelties, there is created a sense of stability in

the appearance of certain volumes which continue well-known series. *The Dictionary of American Biography,* published by Scribner's, under the auspices of the American Council of Learned Societies, has issued its twenty-first volume, designated as Supplement One and bringing the contents up to December 31, 1935. It is, as the editors say, testimony to their obligation to "maintain the Dictionary as a living enterprize of American scholarship." *American Book Prices Current* in its anniversary volume states that "the records in this fiftieth volume cover many more important and significant books than those of recent years." It recalls the name of its first compiler, Luther Samuel Livingston, then in the employ of Dodd, Mead and Company, who published the first volume in 1895, and in an introductory article by Victor Hugo Paltsits traces the history of fifty years of rare book auctions in America. The *Handbook of Latin American Studies,* No. 8, covering the year 1942, and published by Harvard University Press, is now appearing in the spring of 1945.

That the Library still has in mind its service to the military, the businessman, the traveler, and the foreign resident is vouched for by the following titles which have all been been approved for purchase: *Icelandic, Grammar, Texts, Glossary,* by Stefan Einarsson, a book designed for use by the beginner and for foreign students taking courses in the University of Iceland. *A Pronouncing English-Slovene Dictionary for General Use,* in its second edition, by Frank J. Kern, of Cleveland, Ohio. *A Comparative Dictionary of the Tahitian Language,* by Edward and Irene Andrews, a special publication of the Chicago Academy of Sciences. A *Russian-English Dictionary,* and an *English-Russian Dictionary,* both by V. K. Müller, professor in the First Moscow Institute for Foreign Languages, third revised and enlarged edition, offering sixty thousand words used in language, science, politics, literature, and mechanics, together with a bibliography, abbreviations and geographical names. *A Thai-English Dictionary,* by George Bradley McFarland, Stanford University Press. *The Language of World War II: Abbreviations, Captions, Slogans,* compiled by Marjorie A. Taylor.

In the field of bibliography, there has appeared *The Netherlands East Indies,* a work of 208 pages, compiled by The Netherlands Studies Unit of the General Reference and Bibliography Division of the Library of Congress. It lists books published after 1930 and periodical articles after 1932, available in libraries of the United States. From the Library of Congress also comes the *United States Quarterly Book List,* issued as part of the program of the Interdepartmental Committee on Cultural and Scientific Cooperation of the State Department. Its purpose is to "serve as an index to this country's annual important book production of a scientific, historical, literary or artistic nature."

The serious reader has become articulate on more than one occasion. Requests for "material of dependable validity," for books that are "authentic," for information on the "resources and products" of a country have been received. A group interested in study material on Latin America has asked to be told about books that will make for better understanding between the peoples of Latin and North America. Again, at a conference on Intercultural Education the Library's aid was enlisted as a means of safeguarding against prejudice and of encouraging a liberal point of view. Indeed, the reader has

no choice but to be serious when the subjects with which he is confronted today are considered. These are only a few of them:

Socialized medicine, in *The Doctor's Job,* by Carl Binger; minority problems, in *Harvest in the Desert,* by Maurice Samuel and in the preparatory volume of the *Encyclopaedia of the Negro,* by Dubois and Johnson; nationalism, in *Ideas of Nationalism,* a study in its origins and background, by Hans Kohn; peace, in *An Intelligent American's Guide to the Peace,* edited by Sumner Welles, and in *The Coming Struggle for Peace,* by André Visson; the returned veteran, in *Soldier to Civilian,* by George K. Pratt; coöperatives, in *Coöperative Communities at Work,* by Henrik F. Infield; education, in *Frontiers of American Culture,* a study of adult education in a democracy, by James Truslow Adams; Latin America, in *A Century of Latin American Thought,* by William Rex Crawford; Russia, in *Report on the Russians,* by W. L. White; in *Russia Is No Riddle,* by Edmund Stevens; in *The Real Soviet Russia,* by David J. Dallin; lobbying, in *Democracy Under Pressure,* by Stuart Chase, number four in the series, *When the War Ends;* crime, in *Coöperation in Crime Control,* the 1944 yearbook of the National Probation Association.

Shipments from England, the only source from which the Library imports directly, continue to be received at intervals.

All that has been said in the foregoing paragraphs relates to material acquired for the Library by purchase. In the unsolicited gift material, a large proportion arrives in paper covers. Notwithstanding restrictions and scarcity of supply, our receipts of unbound pamphlets, brochures, folders, and leaflets continue to mount. Suitable handling of this paper constitutes a problem.

Of the more enduring type of gift, it may be noted that more than once during the past year families of Boston have remembered the Library with books from their personal collections which have proved to be both useful and valuable. Gifts which represent the results of research carried on in the Library by the authors and have come to us in recognition of our services are *Alexandre Vattemare and his System of International Exchanges* by Elizabeth Richards; and *A History of Building Techniques and Liturgical Uses of the Organ in the Churches of Boston,* by Edna D. Parks. We confess that we are never insensible to the tribute paid us many times by the giver of a single volume which the owner has cherished but is no longer able to keep and who offers it to the Library because, as he says, he wants it to be in a "good place."

Christine Hayes

In Bates Hall

THE year 1945 marked the fiftieth anniversary for the General Reference Department. In March 1895 the new Bates Hall in the recently completed building on Copley Square was ready for occupancy. In planning this first great public library building, the Trustees and their architects were true pioneers, without model or precedent to guide them, but their vision and progressiveness was typified by the placing of the main reading room on the second floor, removed from street noises, although a contrary school of thought recommended having such facilities as close to the main entrance as possible.

That decision has since been well justified and many libraries have followed it. The daring experiment of putting some 6,000 books on shelves immediately accessible to all readers was tried with success. Predictions of great losses and mutilation proved false. In the former Bates Hall in the Boylston Street Library, only some 300 books had been on open shelf. After fifty years, ways and means have been found to shelve 10,000 volumes in Bates Hall; 7,000 in the General Reference Department and 3,000 in the adjacent History Department.

Use of the Department remains largely the same as during the last four years. There are still calls for information about Selective Service. Information about the Army and Navy is still sought after. War-inspired interest in persons, places and institutions requires either new uses for old resources or complete innovations. Inquiries from official war offices are made less frequently. Uniformed personnel is less in evidence. But men wearing the lapel button of the discharged veteran are using the Department in increasing numbers. They come as students, enrolled in courses of study, as employees facing a new job, as residents new to the community, as readers just wishing to read, and so indefinitely. They have certain special interests as veterans, but otherwise they seem to wish neither to be singled out as individuals nor segregated as a group. There seems to be every indication that these men will not overlook any potential use of the Library.

Questions from other readers about pressure cookers, chicken, capon and turkey raising, rabbit breeding, and herbs, etc., suggests that their earlier ventures in Victory Gardens have left them undiscouraged and even enheartened to try new accommodations under war living conditions.

There are those who are now looking back into material on the League of Nations, the Hague Permanent Court of International Arbitration, the American Peace Society, the Holy Roman Empire. The idea of "Civitas Dei" be it Saint Augustine's or Lionel Curtis', intrigues many of our readers. Those looking to the future have found such books as *Foundations of a More Stable World Order,* edited by Walter H. C. Laves, *Federal Union, A Symposium,* edited by M. Channing Pearce, and *Plans for World Peace Through Six Centuries,* by Sylvester J. Hemleben, good and helpful reading.

During the year, we were able to add relatively few new solid reference books to the general reference collection. Two notable and timely books well worth mentioning were *War through the Ages* by Lynn Montross and *Warships of the World* edited by Roger Kafka and Ray L. Pepperburg. A chapter entitled "Global Warfare, 1942–44" and an index with references to Anzio, Bazooka, and Wake Island show that Mr. Montross strove unflaggingly to write a book of current as well as historical interest. *Warships of the World* is a splendid naval history of the first twenty-three months of the War as well as a handbook comparable in detail and clarity to the classic *Jane's Fighting Ships.*

The *American Dialect Dictionary* by Harold Wentworth and *Western Words* by Ramon F. Adams both were published in the past twelve months. They are not only of prime philological interest but are also two illuminating surveys on United States *mores.*

John M. Carroll

The History Department

WITH the exception of genealogy, the predominant interest of patrons has been geographical. There is a persistent demand for the location of cities, villages, islands, and rivers in the war areas. Consequently the most valuable acquisitions have been the United States Hydrographic Office gazetteers, of which a dozen numbers have so far been issued, covering 1. Solomon Islands, Bismarck Archipelago, etc.; 2. New Guinea, and nearby islands; 3. Lesser Sundas and Moluccas; 4. Hawaiian Islands; 5. Celebes; 6. Caroline, Marianas, Marshall, and Gilbert Islands; 7. Islands of the Central and South Pacific; 8. Borneo; 9. Java; 10. (not published yet); 11. Malay States; 12. French Indochina, and South China Sea. Another unnumbered issue on Japan lists places in both Japanese and Roman characters.

These gazetteers — based on the most recent hydrographic charts and topographical maps of the United States, Great Britain, France, The Netherlands, Germany, and Japan — include places so small as to be found in no other available publication. In the case of the Malay States alone, 280 such sources have been indexed. The information given in each of the numbered series consists of a glossary of native terms; names in alphabetical order with variant spellings; designation (river, village, road, etc.); latitude and longitude; and a code letter referring to the map or chart from which the data were taken. Since heretofore the best source of information was A. G. Findlay's *Directory for the Navigation of the South Pacific Ocean,* published in 1884, it is easy to see how much these gazetteers were needed in answering inquiries. In conjunction with the gazetteers, W. Cabell Greet's *World Words* is useful for pronunciations, although with the speed of the War's progress the news often contains place names not included in the volume.

The increased use of the American state guides by people who, largely because of war conditions, are planning to live in places about which they know little or nothing proves the indispensability of the set. Most of the volumes achieve a high grade of accuracy. The war chronologies, both quarterly and annual, are, as usual, late in arriving; but they fill a unique need.

Interest in distances to the battle fields is keen. This has produced the demand for more and better global maps, since those available do not contain sufficient detail. The tables of distances too often fail to come near points mentioned in recent war dispatches. The location of places of very minor importance in Europe is responsible for the constant use of the German *Geographisch-Statistisches Lexikon,* which can be depended upon for much that is not included in English and American gazetteers.

Laura R. Gibbs

Periodical Trends in War Time

THE fourth year of the War has accelerated the activity of the Department; and it has also produced a decided deviation from research to current material. This trend is natural during war-time when public attention is focused on the headlines and the problems which they connote.

The general public has been keenly aware not only of the War and its many ramifications at home and abroad, but also of the future of Europe and Asia, and the part which America will play in the post-war era. Two new periodicals, *Russian Affairs* and *The Voice of India,* which illustrate particular spheres of influence on both continents, have been added to our subscriptions. The fact that both monthlies are printed in this country indicates considerable concern in these directions. The first is issued by the Institute for Russian Studies of the Rand School at New York, and the second, by the National Committee for India's Freedom at Washington.

The War has made Americans not only global conscious but also more cognizant of their internal problems. Two periodicals recently added reflect this interest: *South Today,* a semi-annual edited by Lillian Smith, and *Phylon,* a review of race and culture published quarterly by Atlanta University. There has been an unprecedented demand for biographical details about military and naval leaders. Furthermore, military and naval events invariably have brought requests for geographical information, particularly for articles in *Life, Time,* and other weeklies which emphasize current events.

Requests for debate material continue to hold a prominent place in the work of the Department, and they too follow prevailing trends. The chief subjects discussed the past year were "Lowering the Voting Age," "International Police Force," and "Compulsory Military Training." Discussion groups have delved primarily into juvenile delinquency and racial problems, two more topics which often made the front page of the newspapers.

Last summer our Bulletin Board display featured "The University of Chicago Round Table," "Town Meeting of the Air," and "Wake Up America." In the fall the G. I. Bill of Rights centered the display, flanked by periodicals with appropriate articles. The caption read "What is Being Done for the Returning Serviceman." This was linked up with an exhibit in the Sargent and Puvis de Chavannes Galleries.

The phenomenal outpouring of new magazines in war-time, in spite of the acute paper shortage, has made selection more difficult. The addition of a new publication is contingent upon the Library's present holdings as well as upon the probable demand by the public. The usefulness of the bound volumes of these periodicals rests upon their inclusion in one of the indexing services. For this reason, an additional subscription to Public Affairs Information Service (besides the one subscribed to for the Statistical Department) has recently been made. This compilation analyzes over one hundred periodicals which are not included in any other indexing service received by the Department. It will greatly increase our efficiency in making the periodical material accessible to the public.

Bradford M. Hill

Post-War Education

THE G. I. Bill of Rights, enacted into law in June 1944, provides, in addition to other benefits, for the free education of veterans in approved schools and colleges as well as for financial monthly subsistence.

The Veteran's Administration has a number of regional offices through-

out the country staffed with professional counselors, where information about college programs may be obtained, but during the past year the Teachers Department has answered innumerable requests for such matters. Most of the larger colleges, and many of the smaller ones, have issued special circulars or printed notices in their catalogs, explaining their plans for veterans' education, and soldiers and sailors spend hours studying the catalogs. Many of the older men want post-graduate work, and for them we are combing the catalogs in search of graduate courses. Among the subjects they ask for are naval designing, consular service, aeronautics, public administration, veterinary medicine, photography, psychiatry, chemical engineering, and dentistry.

Large numbers of young men who entered the armed forces had not completed high school. Some of the more progressive communities have provided for this emergency and have established special schools for them. We have met this problem often, mostly from men still in the service, who are eager to begin again and ask for advice as to text-books and school courses. They are willing to study now in order to prepare for college entrance and other examinations. A proof of their determination is shown in the large enrollment in the United States Armed Forces Institute and other correspondence courses. The order in choice of courses is as follows: bookkeeping, arithmetic, science, geometry, electricity, radio, grammar, and history. There is also a desire on the part of men to advance in rank and to become more proficient in a specialty. These young men, whether still in the army and navy or discharged from the service, are frank and unembarrassed in talking over their problems.

A certain number have little interest in education and are more concerned with vocational prospects. There has been no end to the requests for vocational material. Perhaps we can sum up the matter negatively by saying that the only careers we have not been asked about are those in the agricultural field. Apparently no one in the Boston area wants to return to the farm.

Today all American institutions are stressing the need for more intercultural education. The Teachers Department is well supplied with information and suggestions for school programs. Besides pamphlet material which has been issued by the Bureau for Intercultural Education, periodicals have furnished much assistance, and teachers and students alike have gladly consulted them. "Tolerance" was the title of a city-wide essay contest for school children early in the year, followed by many other contests on similar subjects. The topic for debates and forums of the greatest interest is Compulsory Peacetime Military Training. It is a much-discussed problem and the pros and cons have been set forth by authorities from the President down. For children in grade schools or for college students, there are ample references in the Teachers' Department.

Youth in all its varied phases has been under constant criticism. Surveys have been made by the American Youth Commission under the sponsorship of the American Council on Education, and solutions for a better world have been offered. The part youth has played in the war effort is admirable, but it is counterbalanced by the record of juvenile delinquency. Education is the principal remedy for the ills of youth, and more effective guidance and leadership are recommended.

Guidance is essential not only in the schools, but in leisure and out-of-school activities as well, and particularly in vocational trends. School children rarely know their own capabilities; it is the function of the teacher and counselor to discover, and nurture, latent talents. Guidance courses are popular and, as usual, the Library furnishes material supplementary to text-books. Personnel directors from business firms also find their way to the Teachers' Department to consult books on occupational planning and analysis.

Plans for post-war improvement in education have already appeared. The reconstruction will not affect the general purposes of education in America, but will be found in certain fundamental fields. We shall see greater emphasis on health education, family life education, international and cultural relations, and especially on vocational guidance and training. One of the most useful books which has been added to the Collection in the past year is the 1944 educational yearbook, published by the International Institute of Teachers College, called *Post-war Educational Reconstruction in the United Nations.* It is informative and stimulating and can be strongly recommended to all interested in the educational world.

Anna L. Manning

The General Reader

Book Selection in War Time

THE number of new books was substantially reduced in the past twelve months. What however was most evident to the general public was the format of the books. They were smaller, the margins were narrower, the print was not as clear as heretofore, and the paper was of a decidedly inferior quality. The reader was assured in every volume that he was in no way being cheated: the contents of the small volume were fully as great as when the book had been much larger. In spite of this repeated assurance, most readers felt as though they were missing something.

Next to the radical change in the format of books, the reader may observe the number of new writers who made their literary debut. To enumerate them would be an endless task; it is sufficient to point out some who made notable successes. Gwethalyn Graham's *Earth and High Heaven* was a book on a race problem. This young Canadian writer portrayed the conflict involved in the intermarriage of Jew and Gentile. Life in Boston came under scrutiny in Jean Stafford's *The Boston Adventure.* Miss Stafford probed deeply into the psychology of society life on Beacon Hill as well as into that of a poor family on the North Shore. Another newcomer to the field of fiction was Ellin Berlin, the wife of Irving Berlin, who in *Land I Have Chosen* contrasted life in Germany — old and new — with that in America. J. R. Perkins in *The Emperor's Physician* carried on rather effectively the vogue of the religious novel, which seems to be gaining in popularity. A first novel delicately etched against the background of Boston and a small village on the Bay of Fundy was *Insurgent Summer* by Charlotte A. Yarborough.

These are only a few among the avalanche of new fiction writers. But many old familiar names appeared too. There was A. J. Cronin with *The Green Years;* Elizabeth Goudge with her delightful *Green Dolphin Street;* Howard Spring wrote in *Hard Facts* of a bewildered English clergyman in the slum section of Manchester; Marjorie Sharp was up to her usual standard in *Cluny Brown;* Upton Sinclair continued the adventures of Lanny Budd in *Presidential Agent;* and Ben Ames Williams in *Leave Her to Heaven* showed the corroding influence of jealousy on the character of a beautiful woman.

Turning to the field of non-fiction, there were a few outstanding new authors. Margaret A. Elliott contributed a charming footnote to history in her *My Aunt Louisa and Woodrow Wilson.* Leonard Dubkin in *The Murmur of Wings* revealed a sensitive appreciation for the small birds of the city parks, and explained how such an interest can bring surcease from troubles of the day. One of the most popular books of the year was *Anna and the King of Siam* by Margaret Landon. There was about it a sincerity and charm that caused people to take the story of Anna and her life at the court of Siam to their hearts. However, the bulk of non-fiction was of the standard brand by well-known authors. Douglas S. Freeman brought forth the third volume of his Civil War series, *Lee's Lieutenants;* Nancy W. Ross gave a vivid picture of the feminine aspects of pioneer days in *Westward the Woman. The World*

of Washington Irving by Van Wyck Brooks was the panorama of an era dominated by Irving and his associates. Samuel Johnson and his world was portrayed by Joseph W. Krutch in his *Samuel Johnson.* An English biography of considerable note was Osbert Sitwell's *Left Hand, Right Hand.* New England was not forgotten either. *Yankee from Olympus* by Catherine Bowen seems to be a work of lasting value.

There were many books, both in the fields of fiction and non-fiction, relating to the returning veteran. These were not the vague, problematical discussions of post-war probabilities which had been appearing previously; they were books of definite factual outlines. In the non-fiction group there were four books which were particularly valuable to both the veteran and his family. Betsy Barton's *And Now to Live Again* was the story of the author's own readjustment to normal life after a serious automobile accident; *Normal Lives for the Disabled* by Edna Yost and Lillian M. Gilbreth is helpful to all who are interested in the re-education of the physically handicapped; *The Veteran Comes Back* by Willard W. Waller and *When Johnny Comes Marching Home* by Dixon Wecter are excellent guideposts. Many of the stories such as *Chedworth* by R. C. Sherriff, author of *Journey's End,* are light though entertaining. The two that came nearer than any other to being serious presentations were *The Dream of Home* by Niven Busch and *The Signpost* by Robertson E. Arnot. The former told the story of five ex-marines, all wearing the Silver Star, who after months in the jungles and on the beach-heads in the South Pacific had real difficulties in returning to normal life; and the latter pictured the hardships of a wounded R.A.F. trying to find physical and mental rehabilitation while sojourning in a small Irish village.

The first few months of the past year produced little in poetry, except a few patriotic volumes, among which Russell W. Davenport's *My Country* was the major achievement. During the last few months, however, there has been a definite upward trend. Alfred Kreymborg's *Selected Poems* was an outstanding work, and the *Collected Poetry of W. H. Auden* was another. The greatest literary sensation of the year was *Bolts of Melody,* new poems by Emily Dickinson, edited by Mabel Loomis Todd and Millicent Todd Bingham. The fifty years' delay in the publication of these poems is explained by Mrs. Bingham in *Ancestors' Brocades.* This latter volume clears away much of the mist which has enveloped the Dickinson family in their relationship to Emily and her poetry. *Bolts of Melody* contains 668 pieces, of which six hundred are complete and the rest, occasional fragments.

Some mention should be made of books relating directly to the war activities. There were not as many as usual in this field, but some of them were far better than the earlier ones. Ernie Pyle's *Brave Men* brought the men in battle right to the home of the reader; *I Lied to Live* by Alexander Janta was the autobiography of a Polish slave-worker on a farm in Germany; personal adventure was well presented in *Escape via Berlin* by Jose A. de Aguirre and in *Story of a Secret State* by Jan Karski; and *Many a Watchful Night* by John Mason Brown recorded with photographic accuracy the invasion of Normandy. The War is certainly conditioning our future writers with the most valuable of all equipment — experience.

There was one development which acutely reflected the spirit of the

times: the appearance of a whole series of cook books written by men. *Men in Aprons* by Lawrence A. Keating was one of them, and that title seemed to describe them all. Robert P. T. Coffin in *Mainstays of Maine* proved himself equally facile with pen and egg beater. *Dinner at Omar Khayyams* by George Mardikian and *On the Tip of My Tongue* by Ilés Bródy were efforts to rescue the race from feminine dominance in the culinary arts. It would seem that overalls and aprons have traded dwelling places and Rosy with her riveting machine and Sammie with his skillet are types which the war has produced. It is to be hoped that this short reversal of roles will convince each sex of the problems which the other has to meet and that after the war each group will return to its pre-war realm with deeper understanding and appreciation for the work of the other — and better — half.

Edna G. Peck

Reading Trends in the Open Shelf Department

READING trends depend to a large extent on the books published; on advertising in the newspapers, periodicals, and over the radio; and, of course, on the daily events or historical happenings. During the past twelve months the most marked change in the circulation of the Department has been in the field of history. Whereas in the preceding year the circulation of these books was 27 per cent in advance of that of biographies, in 1944 it was only 11 per cent greater, despite the fact that many more books were added to the history collection. Up to two years ago biography had always been the most popular subject; thus there seems to be a return to normalcy in this respect at least.

Information about the various phases of army and navy life, such as that found in *He's in the Navy Now* or *What the Citizen Should Know about the Army,* is no longer in great demand. Many readers have acquired a background knowledge of the running of the war, and they now request accounts of specific battles or interpretations of life at the front, books like Ernie Pyle's *Brave Men* or Joe E. Brown's *Your Kids and Mine.* Wives, mothers and fathers are anxious to read of the ships their husbands or sons were on, of the battles they participated in. Friends exclaim when they discover a familiar name mentioned in a correspondent's story. Recently a naval officer in referring to *The Fightin'est Ship,* the story of the Cruiser *Helena* by Colton Morris, remarked, "I saw that ship go down. I want to see how accurately this book sticks to the facts."

Then too, many readers, weary of reading about the war in the newspapers and magazines, have returned to biographies. At present Richard Wright's *Black Boy* leads the list. Borrowers are finding much enjoyment in Irving Stone's *Immortal Wife,* Fred Stone's *Rolling Stone,* Sophie Tucker's *Some of these Days,* and Catherine Bowen's *Yankee from Olympus.*

Books of religion showed a considerable gain in circulation. Each title in the psychology and philosophy section circulated, on the average, more than eleven times. Although this is one of the smaller collections, it is also

one of the most used. For purposes of comparison it may be noted that each book of non-fiction circulated an average of 8.8 times.

Books for parents are in constant demand, particularly those about the infant and very young child. Many young mothers, away from home, are paying increased attention to raising their babies according to rule. Books on sewing are always in circulation. More and more readers are borrowing such books as *It's Fun to Make a Hat, The Complete Book of Sewing,* and *Mending Made Easy.* This may be explained by the fact that ready-made garments are not only expensive but are inferior in quality. In these days when help is so scarce, readers are learning that with the aid of books like *Beauty Treatments for the Home* anyone can make draperies, slip covers, or lamp shades. Evidently city gardeners are becoming so expert that they do not feel the need of written advice. Books on planting have been in less demand this spring than in former years. Bennett Cerf's *Try and Stop Me,* John Philip Sousa's *My Family, Right or Wrong,* and practically all other books of humor are constantly asked for. Frequent requests are received for books on rehabilitation and the returning veteran.

Each book of fiction in the collection circulated an average of fourteen times. *The Robe* by Lloyd Douglas is still among the most popular titles. Of the newer books *Earth and High Heaven* by Gwethalyn Graham, *The Captain from Castile* by Samuel Shellabarger, *Green Dolphin Street* by Elizabeth Goudge, *Green Years* by A. J. Cronin, and *Razor's Edge* by William Somerset Maugham are the favorites. Some people are reading the older books in preference to the new ones. Two shelves of "Books You May Have Missed" call attention to the popular books of a few years ago. There has been an increased interest in our periodicals, particularly in those difficult to obtain on the newsstands.

It will always be difficult for a public library to meet the demand for best-sellers and other very popular books, but our reserve system guarantees to the borrower that in due time he will receive the desired volume. In 1944 nearly eight thousand reserve postal cards were sent out. The circulation is still dropping, but to a less degree than in the preceding year. Since the Department circulates books to adults only, little gain can be expected until more veterans return. Further, book publication has dropped off, and as a result 13 percent fewer new titles were purchased in 1944 than in 1943. It has also been increasingly difficult to replace worn-out books, since many of the older titles are out-of-print on account of the paper shortage.

Muriel C. Javelin

Children and Books

IN the midst of the world at war American children are finding, through their reading, an increasing appreciation of those countries whose people differ from theirs in language, customs, religion, or color. Fine books are being published which depict honestly and interestingly the daily life of girls and boys of foreign lands, and which stimulate the understanding necessary for better social relationships. Such ideas as world friendship, brotherhood, next-door neighborliness, racial and religious tolerance at home and abroad,

and the interpretation of democracy with backgrounds from different periods of history are the themes of well-written and beautifully illustrated books for children.

Young America's Club, the summer reading project for 1944, accentuated this purpose. Attractive book-lists, printed in red and blue, offered a wide selection of inviting titles. Young people throughout the city read earnestly during vacation, and rejoiced in the recognition received upon completion of their brief book reports. Other reading clubs continued through the school year, with book-talks, games, and discussions. An interesting and lively correspondence ensued when girls and boys in one small branch library wrote to the various authors of books they had enjoyed. The answers of authors were magic notes to the elated recipients, inspiring many to constantly wider reading.

Folk tales and hero stories, ballads and poems, classics and modern stories delighted the hundreds of children who gathered for story-hours held in our libraries, or in the public and parochial schools of every district in the city. The pleasure afforded the listeners by these fine stories and legends is lasting and is a positive stimulus to further reading. Story-hours were continued during the summer months of 1944.

During the past year children borrowed more than one million books from the shelves of the children's rooms of our library system. This was an increase of more than 17,000 over the circulation figures for 1943, and is perhaps an indication of an upward trend in reading and library interest. The demand has been steady for stories of sports and adventure, war and travel, dogs and horses, and careers and science. Picture books and easy books are requested constantly by the youngest patrons of the library. Attractive editions, abounding in beauty, gayety, and adventure, have been added to our collections for these small readers.

As far as it is feasible, active coöperation is maintained with the various social, educational, religious, and welfare agencies serving the children of our city. Class-room library deposits, providing pleasant supplementary and recreational reading material have been supplied to more than two hundred public and parochial schools and institutions throughout Boston.

The exigencies of war-time restrictions upon book publishing have become more evident in the smaller-sized recent publications, and in the increasing difficulty in replacing worn-out volumes. Some fine, time-tested books are unobtainable, while it takes months to find copies of others. Consequently gaps must occur in our book collections, or the badly worn books must be retained. New titles are added as they are printed, but each season their number is diminishing.

Despite these problems, there is a joy in helping children to develop tastes and build worth-while reading habits for the life-long enjoyment of good books.

Elizabeth M. Gordon

The Activities of the Branch Libraries

THERE has been a further decrease in adult circulation but a much smaller one than in 1943, while the juvenile circulation has shown some increase. The following figures of 1944 may be of interest:

In all, 1,209,941 books were circulated to adults and 943,426 to juveniles, making a total of 2,153,367. The School Issue Department circulated to schools throughout the city 31,071 volumes; from branch libraries and through the Fine Arts Department 35,231 pictures were lent, most of them to school classes. In the same twelve months 40,375 volumes were added to the collections, while the number of worn-out and missing copies amounted to 63,122. The number of books in the branch libraries total 411,043. In addition, there are 1,648 periodicals and 175 newspapers. The number of residents who own library cards is 100,793, among them 14,598 are new borrowers.

The shortage of books has made their preservation imperative. Copies of standard titles formerly discarded as unfit for public use are mended again and again and kept on the shelves. Branch assistants trained in the care of books supervise the work. The number of volumes mended — 58,627 — is a conservative estimate, because, no matter how many pages require mending or typing, all operations are recorded as one.

Throughout the country, all sorts of agencies are being established to aid the returning veterans. The Library's share can only be in an advisory capacity, by procuring vocational material. It may well be our duty to explain the scope of the agencies, and direct the inquirer to the one most suited to his needs, but our main service will be to provide him with recreational reading matter, so that he may forget the horrors of War and become a home and family man once more. The dislocated war worker for whom neither the government nor private agencies are making provision may offer a difficult problem. He too will have to adjust himself to normal working hours, more leisure and less money. This will be particularly true of the women.

The past year has been one of great activity in the campaign to strengthen tolerance and understanding among our own people. Although the crusade to abolish prejudice through education is one that has always engaged our attention, now as never before we have realized how important a part the Library can take in this endeavor. At a recent conference of an inter-faith institute, at which a group of librarians were present, a member of the clergy remarked that if there is one place in which good will is practised at all times it is the Library. Gratifying as this statement is, librarians cannot help feeling that there is still much to be done.

In connection with this program, exhibits and meetings in many branch libraries have been planned. During Negro History Week all exhibits featured the contributions of the Negro, and in several branch libraries excellent lectures were given on the subject. Brotherhood Week, too, received special attention, as well as the observance of Religious Book Week. In addition, visits have been made by the "library teachers" to all Americanization and Citizenship classes. These future citizens have been registered for library cards, and invited to visit the library and become acquainted with its facilities.

The Library is still playing host to a Draft Board in one building and to a Ration Board in another. A number of men and women visiting these find their way to the reading rooms, but, sad to relate, the majority of the women are looking for a safe place to leave their small children while they wait in line for shoe or sugar coupons. In spite of war conditions and lack of funds, every

effort is being made to maintain the physical appearance of the branch buildings. Last year, the interiors of five were painted.

The tremendous turnover in help has caused great difficulties. There are many vacancies in the trained personnel, but the worst handicap has been our inability to secure part-time assistants. The public has been patient when it has been necessary to use very young and inexperienced boys and girls.

With an eye to the future, three branch libraries are experimenting with a survey to determine the use made of the Library by the community. As plans and methods are perfected, this project will be carried out by all the branch libraries. Its completion will provide library officials with a study of library facilities throughout the city. Post-war plans are being formulated for improved service. The branch libraries are eager to share the responsibility of providing educational and recreational opportunities for everyone.

Ada A. Andelman

Technology, Business, Economics

Technology Looks Ahead

WITH victory in sight on all fronts, the vast industrial machine that armed the nation looks ahead to conversion for peace. Changing techniques, new materials, and new uses for old materials, developed and expanded by the stimulus of war necessity, now step forth, ready to break the huge backlog of demand for civilian goods with products radically different from those we now know. Rocket flight, plastic automobiles, solar heating of homes, electronic cooking and self-heated clothing are but a few of the promised wonders.

Donald G. Cooley's *Your World Tomorrow* and N. V. Carlisle's *Miracles Ahead* are fascinating forecasts of some of these innovations, many of them still seemingly fabulous, yet each rooted in experiments now being tested or already perfected. Harland Manchester's *New World of Machines* is a soberer, more scientific survey.

The science of aeronautics has advanced by twenty years under the pressure of war. In terms of air-age geography, we are living in a sixty-hour world, the flying time between any two global points. Cleveland and Neville in their *Coming Air Age* discuss the airplane of the future as transport, freight carrier, and pleasure vehicle, its new power sources, and the tremendous economic and sociological problems that lie ahead of the industry's transition from war to peace. The special engineering considerations that must be given to ground facilities for the expanding airways are treated in H. O. Sharps's *Airport Engineering.* J. P. Andrew's *Gliding and Soaring* shows the part played by the glider in the development of the present plane, and its future in sport, transportation, and freighting.

The story of the rocket, the war's most spectacular weapon, is told in Willy Ley's *Rockets, the Future of Travel Beyond the Stratosphere,* R. L. Farnsworth's *Rockets, New Trail to Empire,* and C. P. Lent's *Rocket Research.* For centuries man's dream of reaching other worlds has been of Jules Verne substance, yet many serious rocket flying experiments, German and Russian, as well as those in America by Dr. Robert Goddard, were steadily progressing, despite scoffing and disinterest.

The most notable development in aviation has been jet propulsion, a challenge to existing prime movers. G. G. Smith's *Gas Turbines and Jet Propulsion for Aircraft* outlines phenomenal progress in design and post-war probabilities. For the private citizen who wants to fly there is *Anything a Horse Can Do,* the story of the helicopter by H. F. Gregory, a popular account of the "family car of the future."

The mighty electron tube has been called the most important invention of the century, and certainly its uses and effects are far-reaching. John Mills in his elementary *Electronics Today and Tomorrow* gives some historical background and innumerable applications in industry, radio, and television. For the technical man there are such treatises as *Industrial Electronics Control* by W. D. Cockrell and *Electronics for Radio Men* by the Coyne Electrical School of Chicago. *Modern Radio* by K. S. Tyler surveys the field of broadcasting,

frequency modulation, television, and radar, with many post-war predictions. Morris Slurzberg's *Electrical Essentials of Radio* and Simon Ramo's *Fields and Waves in Modern Radio* are more advanced studies.

The chemist and metallurgist have created the alloys and synthetic materials that made possible many of these scientific achievements. *Magnesium, its Production and Use* by E. V. Pannell, *Steel in Action* by C. M. Parker, *Plastics in the World of Tomorrow* by Burr Leyson, and *Plastic Horizons* by Weil and Anhorn describe today's progress and tomorrow's promise.

In contrast to these forward-looking books, the past is well represented in an unusual number of well-written technical histories and biographies. James T. Flexner's *Steamboats Come True* is a fascinating story of the rival claims to the invention of the steamboat, the slowness of its acceptance, with a tragic picture of John Fitch and new sidelights on the character of Robert Fulton. An extraordinary personality lives again in J. J. O'Neill's *Prodigal Genius,* the life story of Nikola Tesla, whose discoveries and inventions, many still beyond the capacity of the world to absorb, have profoundly influenced modern electrical science. *Radio's One Hundred Men of Science* by Orrin E. Dunlap presents short biographical sketches of many hitherto overlooked pioneers in the development of radio communication. John P. Heinmuller's *Man's Fight to Fly* is a series of longer accounts of the lives of such famous flyers as Charles Lindbergh, Admiral Byrd, and Amelia Earhart, told from personal knowledge. Alfred Still in his *Soul of Amber* discusses the historical background of electricity, with many biographical notes. And finally David O. Woodbury's *Beloved Scientist* is a comprehensive life of Elihu Thomson, of particular interest to New England for its history of the Thomson-Houston Company of Lynn, forerunner of the great General Electric Company.

The day of the individual scientist and inventor, working alone and unrecognized, is passing, as modern industry becomes more complex. The need of quick results has called not only for co-operative research by experts in numerous fields, sharing alike in equipment and result, but also, as stated by E. C. Williams in *Chemical and Engineering News,* for an integration of the research organization with all other departments of the industry — management, production, and sales. Such an integration will make it possible that the abilities of the industrial scientist will be used to greatest advantage in the changing technological era to come.

Loraine A. Sullivan

The Business Branch

THE rôle of the Business Branch in aiding industry to mobilize for complete war production is over. The business man is now thinking of what is to come after war production ceases. He wants information on the termination of government contracts instead of on how to get them; on reconversion to civilian goods manufacture instead of on converting to war goods. The man still in the armed service is anticipating his return to civilian life by asking, directly or through his friends, for suggestions of titles which will keep him informed of the latest trend in his field. The veteran is concerned with his

rights and privileges, and with his future occupation. To meet these new demands, much material has been added to the Business Branch collection in the past year, and tools have been developed to facilitate its use.

As is the case at any time with business literature, much of the current material of importance is in periodical and pamphlet form. In planning for individual business, the trade magazines are the best sources of information. Some of the many pamphlets are coming from such new groups as the Committee for Economic Development, whose publications include *Post-War Employment and the Liquidation of War Production; Post-War Employment and the Settlement of Terminated War Contracts;* and *Small Business After the War.* The National Planning Association, with members drawn from government, business, labor, and the professions, has been publishing "Planning Pamphlets" throughout the War. *The Outlook for Synthetic Rubber* and *World Needs for U. S. Food and Fiber* discuss problems connected with the supply and demand of some of the important commodities. Also of interest are the pamphlets of the National Association of Manufacturers and the Chamber of Commerce of the United States.

In recent years man-power problems have made the work of the personnel manager increasingly important and have sent him often to the library for information. The *Handbook of Industrial Relations,* published by the Dartnell Corporation, has been a useful aid in answering his questions, for it contains facts on many phases of employer-employee relations, supplemented by bibliographies, statistical tables, and directories of equipment and supplies.

While national security has required the imposition of government controls on foreign trade and on dissemination of information relating to it, there have been few inquiries by the business man. But already questions are being asked about the conduct of export and import business, about specific statistics on imports — as, for instance, how much did the United States import from Greece before the War — and it may be expected that these questions will increase in number. To meet the demands caused by concern for business in certain foreign areas, we now have books of a type that was not available in the thirties. To the older studies of the South Pacific regions made by the Bureau of Foreign and Domestic Commerce have been added such titles as *Islands of the Pacific,* by Hawthorne Daniel, dealing with the importance and development of the lesser islands, island groups and atolls; also *South Seas in the Modern World,* by Felix Keesing, containing statistics and bibliographies.

In the case of South America, general books and handbooks have been plentiful, but the book emphasizing the business of the region is somewhat new. *Brazil on the March,* by Morris L. Cooke, summarizes for the layman the report of the American Technical Mission to Brazil. In *Middle America* Charles M. Wilson has indicated the possibilities of producing in Central America needed raw materials formerly imported from across the Pacific.

Several timely bibliographies have been compiled at the Business Branch during the year, as aids both for the staff and patrons. We have received our first book containing information on the Bretton Woods Conference — *International Monetary Cooperation,* by Georg Halm. Until now the available material on the Bretton Woods Conference and on the meeting at Dumbarton

Oaks has been in pamphlet and document form, and bibliographies on each of these subjects have been prepared.

In anticipation of demobilization, many pamphlets and books relating to the veteran have been published. This material divides in general into two broad classes — information intended to acquaint the individual himself with his rights, privileges, and prospects for his future welfare; and information to aid employers and others in doing their part. A bibliography of titles in our collection has been compiled and mimeographed. The supply has been exhausted, and now an enlarged issue is being prepared.

The most important bibliography on which members of the staff have worked is one on *Occupational Information*. Because the need for such a classified list of our large collection of book and pamphlet material was felt during the depression, one was developed and much used. Now we are adding many new titles and occupations, until the list contains about 800 titles on 200 types of work, and comprises sixty typewritten pages. It is hoped that the list will be printed, as there has been no similar bibliography published for six years. We anticipate being of service to the displaced defense plant worker, and we are already aiding veterans who are asking such questions as "What are the possible occupations for a person enrolled in a course in plastics?" Related are the inquiries of those who have already decided that they wish to embark on some small enterprise such as an ice cream store, a florist business, a credit bureau, or a printing business, and who seek books which will show them the requirements to be met.

Dorothy T. Merrow

The Statistical Department

THE reference work continues to reflect the changes caused by war-time conditions. When the Army Specialized Training Program and the Allied Military Government students were working here, the Department had a military appearance. In the summer and early fall inquiries came from civilians seeking to buy surplus army goods, re-negotiate war contracts, and reconvert business from war to peace production. This type of inquiry ceased abruptly with the setback in Europe before Christmas, and was renewed with vigor when our armies crossed the Rhine.

The returning veterans are beginning to visit the Department. Many of them are starting anew in different jobs and businesses, and are trying to learn about their work. Others are graduate students, who are continuing research on their theses which had been interrupted by the War. Others come in to check on the laws relating to them, such as the G. I. Bill of Rights and the National Servicemen's Act.

The essay contests and debates conducted in the schools have been interesting. They have brought into the Department a new class of readers, boys and girls of high school age, who have an enthusiasm far surpassing that of the older college students. Among their subjects were "Compulsory Military Training," "International Police Force," "Post-War Boston," "Reduction of Legal Voting Age to 18 years," "Peacetime Conscription," "Patrick Tracy

Jackson," and "The Development of the Boston Air Port." Another interesting enterprise was the "Boston Contest," conducted by Boston University to develop citizen interest in the growth and prosperity of Greater Boston. To aid participants, a group of books was placed on reserve. The bibliography prepared by the Boston Municipal Research Bureau, and the many fine articles appearing in the Boston newspapers were especially helpful. Louis M. Lyons's articles in the Boston *Globe* entitled "Greater Boston Looks Ahead," "Metropolitan Boston," and "The Port of Boston" were used constantly.

A few years ago we brought up from the stacks the Army Training and Technical Regulations, had them revised and corrected, and placed them in loose-leaf folders. When the war came, there were seventeen loose-leaf volumes ready for use. Later, by means of the Commerce Clearing House loose-leaf War Law Service we were able to handle inquiries on selective service, dependents' allotments, rationing, price and rent control, and so on. When interest in civilian defense was at its peak, the United States and Massachusetts pamphlets were made available on open shelf. Material on veterans and the G. I. Bill of Rights, as well as on post-war problems is also placed on open shelf. Reference work on reconversion is taken care of by the Surplus Property and Reconversion loose-leaf service.

The constantly growing interest in Congressional legislation has been attended to by our Legislative Reference section, which has on file copies of Senate bills and House resolutions. Requests to see copies of the May Work-or-Fight bill and the Permanent Peacetime Conscription bill have been common.

Elizabeth G. Barry

Music, Fine Arts, Rare Books

Musical Events and Trends

THE services of the Music Department were amplified during the current year by the provision of adequate reference material on the programs of the Boston Symphony Orchestra, while among Lowell Lectures, Dr. Willi Apel's series on "The History of Music for the Pianoforte" was outstanding. Of visitors, the most picturesque was the brilliant Brazilian composer Heitor Villa-Lobos, at the time of his appearance as guest conductor of the Boston Symphony Orchestra. He was agreeably surprised to find here the largest collection of his published works known to him, thanks to the efforts of Mr. Nicolas Slominsky on a recent trip to South America. The year's most important work of its kind was Dr. Apel's *The Harvard Dictionary of Music,* surpassing in the number and quality of its articles all previous volumes in the series of such dictionaries published in Boston since 1812.

The phonograph records donated by the Armed Forces Master Records are used now to a lesser degree by members of the armed forces, for there are fewer of them stationed here for any length of time; however, there is a fairly constant demand on the part of soldiers coming in from neighboring camps and hospitals. Medical men stationed in the hospitals are looking for material on the therapeutic uses of music. Inquiries from distant bases arrive, showing that the War has not crushed musical interest. One question concerned the first performance of operas in American cities and their casts; from an officer came the request for words of a well-known popular song. For the music committee of the National Council of American-Soviet Friendship we compiled a creditable list of holdings of Soviet music, as also a list of Czech music for the Masaryk Institute.

A distinct trend in composition is the setting to music of some of our important American documents, one of the earliest examples of which was Henry Hadley's music to Lincoln's *Gettysburg Address.* Randall Thompson is the latest with his *Testament of Freedom,* taken from the writings of Thomas Jefferson. Harvey Gaul, too, has made several attempts of this kind. The revival of the works of Billings by William Schuman, Oliver Daniel, Clarence Dickinson, and others is in line with the revaluation of our American heritage.

The contributions of American music teachers, composers, and lexicographers deserve a place in the teaching of American history. The bibliography of the hymn tunes of Lowell Mason, compiled by his grandson Henry Lowell Mason, is a valuable work. To hear the Chariot Wheel Singers of Georgia broadcast one of Mason's works on April 14 was to be impressed by the essential soundness of his compositions, based as many of them are on Gregorian or chorale foundations.

Other books featuring music in the United States were Mrs. Annabel M. Buchanan's *Early American Hymn Tunes,* William C. Handy's *Unsung Americans Sung,* George Pullen Jackson's *White and Negro Spirituals,* Mary Wheeler's *Steam Boatin' Days,* and Martha C. Galt's *Know Your American Music.* Books by local authors were *Frank Damrosch* by Lucy Poate Stebbins and Richard

Poate Stebbins; *Music in Worship* by Joseph N. Ashton; *Living with Music* by David Barnett; and — especially for the composer, conductor, and professional musician — Dr. Archibald T. Davison's *The Technique of Choral Composition.*

In following the course of the War, our exhibitions featured the music of the South West Pacific, Africa, Italy, Russia, and Bayreuth. Almost every town in Germany mentioned in the news holds musical interest. Reading of their devastation, we are increasingly grateful that so much has been preserved here. Great is our debt to Alexander Wheelock Thayer, who not only was instrumental in obtaining many sixteenth-century books for the Library but also did a real service to the world by his researches on Beethoven. Departing from outmoded hero worship and chronological historiography, he applied new scholarly methods. Comparable to his work is Alfred Einstein's recent *Mozart.* Among other things, Dr. Einstein gives an account of the origin of Mozart's theme and variations which has been used by the Ballet Russe de Monte Carlo this season. Gluck attended the concert of Mozart's sister-in-law in Vienna, and was so pleased that he entertained the young composer at dinner on the following Sunday. Mozart later expressed his appreciation of Gluck's interest by writing variations on a theme from Gluck's *Die Pilgrime von Mekka (No. 3, Unser dummer Pöbel meint).* In 1887 Tchaikovsky orchestrated these variations in his fourth suite, called *Mozartiana.* On the score he remarked that a great number of admirable small compositions of Mozart are hardly known not only to the public but to most musicians as well. By his arrangement he wanted to give a new impulse to the performance of these little *chefs-d'oeuvre.*

A piece from the suite, entitled "Preghiera," was performed at a public rehearsal of the Boston Symphony Orchestra on November 18, 1898. Its original was Mozart's *Ave Verum* transcribed for organ by Liszt. The copy in the Library once belonged to Philip Hale; and it is fortunate that it was deposited in the Allen A. Brown reference collection, for if it had been available for circulation it would have been worn out long ago. Another of the Hale gifts was critically examined by the late French organist and composer Joseph Bonnet, when he was preparing a new edition of Liszt's *Fantasie and Fugue on the Choral "Ad Nos, Ad Salutarem Undam."*

W. D. Allen's *Our Marching Civilization* contains a brief history of the march. Music has so permeated our life that novelists frequently use musical terms for titles; in examining a list of new books one can never be certain whether the volume is music or fiction. Conversely, military terms are, of course, being adopted in civil life; to quote an example in music: *The Logistics of Music Education.* (Music Teachers National Association Proceedings, vol. 38.)

The influence of the radio and moving pictures cannot be measured. The film *A Song to Remember* brought a great many people to the Library for books on Chopin. Radio listeners and phonograph enthusiasts still constitute a large proportion of patrons. The potentialities of radio have never been represented so well as on the day of the President's funeral, when for once the commercials were subdued — an event which has received wide commendation.

Richard G. Appel

The Fine Arts Department

ALTHOUGH publications in the Fine Arts field have been little affected by the War except in physical appearance, a number of books have been illustrated by war artists which will help to interpret the experiences of the fighting forces as even the newspaper and photograph do not.

The Art Advisory Committee of the War Department, which for the short period that Congress financed it organized a group of competent artists to record the War on all fronts, was headed by George Biddle, who has himself reported on the North African, Sicilian, and Italian campaigns in *Artist at War* and *George Biddle's War Drawings.* The contracts of these civilian artists were later taken over by *Life* magazine, through which the general public has become familiar with much of their work. Biddle has given us not the high-keyed moments of war, but the boredom of waiting and the exhaustion of post-battle. It is the wake of war — the prison camps, the starved, homeless, and despairing civilians, the bizarre and meaningless patterns of ruins, and the fantastic debris of mechanized conflict.

The artists who depicted *Our Flying Navy* visited Naval Air Stations throughout the country and have covered every aspect of this branch of the service from Pre-Flight School to combat. The Abbott Laboratories of Chicago, in an agreement with the Federal Government, supplied the patronage under which the paintings were done. At the end of the War they will be given to the American people as a permanent record.

In *Marines at War,* edited by Aimee Crane, nineteen marines have contributed to make a pictorial record of their Corps. That they were able to paint or sketch was a secondary matter; they were primarily fighting men. Those back home who want to know what it was like to be on Guadalcanal will find here what the marines themselves felt moved to record. *Of Men and Battle,* with sketches by David Fredenthal and story by Richard Wilcox, is a story in pictures done on the scene of the attack on Arawe, New Britain, in December 1943. Assigned to Pearl Harbor to reconstruct for a mural the attack of December 7, 1941, Lieutenant Griffith Baily Coale was sent on to Midway, and from photographs, diagrams, and vivid eye-witness accounts he has also reproduced the panorama of the action of June 4, 1942, in *Victory at Midway.*

The Navy at War reproduces paintings and drawings by five combat artists, among them two from Boston: Lieutenant William F. Draper and Lieutenant Dwight C. Shepler. The incongruity of Nature's majestic silences invaded by man's noisy conflict is seen in Lieutenant Draper's series on the Aleutians, while Lieutenant Shepler has depicted the "land-sea-sky battle" of the Solomons Campaign. *Art in the Armed Forces,* edited by Aimee Crane is the work of men and women of the Army, Navy, Marines, Coast Guard, and Merchant Marine. In these hundreds of pictures there is a suggestion of the complete scene. Geographically they range from Iceland to Tulagi and from Kodiak to Bizerte. Chronologically they take the service man from induction to combat.

If the dead earnestness of the War has been amply represented in recent publications, so has the funny side of life in the services. Corporal L. T. Shackelford, Jr. has given us a light-hearted view of induction and training experiences in *As I See It.* In *Alfred, Ahoy!,* by Foster Humfreville, the moody

Alfred pouts his way through the Navy. Sergeant Ralph Stein of the editorial staff of *Yank* has contributed *What Am I Laughing At?* in which are collected cartoons drawn for that Army weekly. His earlier *It's a Cinch, Private Finch!,* done with Sergeant Harry Brown, lampooned camp life and Army routine. Max Barsis, in *They're All Yours, Uncle Sam!,* has presented the experiences of Claribelle who joined the Navy and Maribelle who joined the Army. Virgil Partch's zany characters are as unpredictable in war as in peace, and *It's Hot in Here* finds them involved in unlikely and thoroughly diverting situations. *Jeeps and Jests* brought back Bruce Bairnsfather, the English cartoonist of World War I, whose famous creation "Old Bill," now of the Home Guard, is here shown mingling with the Yanks in Northern Ireland and Africa, and acting as a seasoned commentator. In *No Kiddin'* he continues his cartoon history of the Eighth Air Force, of which he is an Honorary Member. In *Private Breger* and *Private Breger's War,* the author of the same name follows the blundering trail of an individual who probably should never have been untied from his mother's apron string. *The Sad Sack,* the droopy creation of Sergeant George Baker, has delighted the readers of *Yank* since 1942 and has become the symbol of the little man of the Army. No matter what he does or doesn't do, the Sad Sack can't win, and so sympathetic are some of the Sad Sack's fans that more than one soldier has been moved to send a pair of single stripes to him.

At home, war-time has in many ways been a time for rediscovery of the things at hand. The varied sources of design in America were brilliantly revealed in the Index of American Design exhibitions, and every now and then there appears a stimulating book on some phase or other of this rich heritage. The *Navajo and Pueblo Silversmiths* by John Adair acquaint the reader with an art still so new that the author could talk with the silversmith Grey Moustache who learned it directly from Atsidi Sani, who introduced it to the Navajo. The whole history of the working of silver by the Navajo and Pueblo Indians covers less than eighty years. The development of the craft amongst the Navajo, Zuni, and Hopi Indians stems from a single man, the Navajo Atsidi Sani, who learned it from Thin Mexican. He taught others of the tribe, who in their turn taught family and friends. Presently he travelled to Zuni and taught one man there, Lanyade. In time Lanyade visited the Hopi country, making and selling his jewelry, but jealously guarding his knowledge. The Hopi Sikyatala, however, picked up enough from watching him to set up for himself. The whole narrative has something of the feeling of tribal stories remembered and orally transmitted. Besides the history of the craft, the author has given a fascinating picture of the place of jewelry in the economic life of the Indian — its use, for instance, as collateral and as a means for displaying wealth. The illustrations are very fine.

The interest in Pennsylvania Dutch handicraft and design has persisted for some years, and at last it may be said that the available books are catching up with it. The handsomest of the publications came out in 1943, when the Metropolitan Museum published a portfolio of twenty plates done by the silk screen process, reproducing original designs copied for the Index of American Design by the Pennsylvania W.P.A. Project. The Library owns two sets of these plates, one of which may always be seen in the Department. The other

set has been mounted for the Picture Collection, and one or all may be borrowed. Another set of plates of designs, printed in black and white but with some color notations, is *Examples of Pennsylvania Dutch (German) Folk Art,* prepared by Richard D. Krick. Here are assembled dozens of characteristic motifs. A second set of these plates has also been classified with our pictures so that they may be borrowed individually.

Beginning in 1943, and still continuing, a series of small handbooks published by Mrs. C. Naaman Keyser at Plymouth Meeting, Pennsylvania, has already considered such crafts as pottery, weaving, painted tin, and painted furniture, besides the general subject of design. Many other volumes are planned, indicating that the series will eventually take in every characteristic product of the region. Those already received are: *Home Craft Course in Pottery* and *Home Craft Course in Pennsylvania German Design,* both by Mrs. C. Naaman Keyser; *Home Craft Course in Pennsylvania Dutch Home-Weaving Patterns,* by Marguerite P. Davison; *Home Craft Course in Pennsylvania German Painted Furniture,* by Roy H. Dundore, and *Home Craft Course in Pennsylvania German Painted Tin,* by Elizabeth S. Hoke. A practical guide for the collector is Earl F. Robacker's *Pennsylvania Dutch Stuff,* full of information about collectible articles, with suggestions for using them effectively in homes. An extensive bibliography on all phases of Pennsylvania Dutch life and a description of museum collections is included.

Priscilla J. MacFadden

The Rare Books

As the Anglo-American armies approached the Rhine, the possibility of a German air attack upon the American coast, however sporadic, seemed altogether unlikely. There was no reason any longer to hide our treasures underground. Thus some 15,000 printed books and 50,000 pieces of manuscript, which have been kept in a bomb-proof shelter since Pearl Harbor, have been returned to the Library.

Our fifteenth-century books and medieval manuscripts; the Shakespeare folios and quartos, and first editions of all the great English writers; the Bay Psalm book and the Indian Bible, and the best of American history and literature; the great rarities of the Ticknor Collection of Spanish literature and of the Bowditch Collection on Mathematics and Astronomy; the beautiful sixteenth-century colored atlases; the Anti-Slavery correspondence, and the historical and literary manuscripts of the Chamberlain Collection were placed back on their shelves in the safes and cases of the Treasure Room. The staff members, who for years had been compelled to make daily visits to the shelter for the getting and returning of desired items, gladly shouldered the very considerable task of moving — a work which required the most careful attention in packing as well as in the checking of records. With pleasure it is noted here that not a single item has been found missing or misplaced, nor the condition of the books in any way impaired. After three years' exile these choicest possessions of the Library, representing a monetary value of several million dollars, look as if they had never left the building. As a matter of fact, they

look better. The cleaning and dusting of the collections of the Department, comprising well over 100,000 volumes, had been delayed, by lack of help, for a long time; the return of the books from the shelter served as an occasion finally to undertake the job.

The use of the collections never stopped during the War, for, as has been noted in earlier reports, we were able to place the desired books and manuscripts at the reader's disposal within the hour the request for them was made. There has been, indeed, a rise in the number of books consulted in the past twelve months; nearly two thousand more were asked for than in the preceding twelve months. The Treasure Room was visited by more than twenty thousand people, about as many as the year before.

The return of the books has made possible again the arranging of fine exhibits in the Treasure Room. In the summer of 1944 the 150th anniversary of the founding of Bowdoin College was celebrated. It was a remarkable show, which surprised and gratified the authorities of Bowdoin College. The Library possesses a number of documents relating to the college, as well as many manuscripts by members of the faculty and famous graduates. Among the latter are Nathaniel Hawthorne and Henry Wadsworth Longfellow of the class of 1825, and the cases contained many interesting mementoes of their college days. In the fall, an exhibit featuring the history of the Philippine Islands was on display. A number of early travel-books and atlases were placed on view, including the *Itinerario* of Linschoten and rare editions of Judaeis and Hondius-Mercator maps. Books on the development of the Philippines and the work of the Spanish missionaries, among them several volumes printed at Manila in the eighteenth century, were also shown. A particularly noteworthy item was the original unpublished manuscript of Nathaniel Bowditch's "Journal of a Voyage from Salem to Manila . . . from March 1796 to May 1797." In the spring, some of the most valuable medieval manuscripts were once more put on exhibition, delighting thousands of people who have seldom had a chance to view the art of the medieval scribe and miniaturist. The Flemish Psalter of the early thirteenth century, with its heavy illuminations, does not fail to elicit questions as to just how the gold was applied to the parchment. The delicate borders of the fourteenth-century French Book of Hours, made for a Breton duchess, catches the eye of even the most casual visitor. Nor can anyone, without stopping, pass by the copy of "Les Dits Moraux des Philosophes," with its fascinating miniatures *en grisaille,* in which the artist's manipulation of the various shades of grey produces the most striking plastic effects. The miniature on the opening page of "Les Trois Vertus" by Christine de Pisan, a fifteenth-century manuscript, with its sensitive drawing and transparent colors, was evidently done by a real master.

And then there were numerous exhibits connected with the usual events: an exhibit of the Fifty Books of the Year, selected by the American Institute of Graphic Arts and a regular feature now for several years. On the opening night the members of the Society of Printers — a large group of printers, book designers, editors, and others connected with the publishing business — visited the Treasure Room. For the 40th anniversary of the founding of the Society an exhibit of books and articles relating to typographical developments in Boston was arranged, together with a number of keepsakes such as are regu-

larly printed to commemorate the various meetings of the Society. Many of these pieces, although small and unpretentious, are highly prized by collectors of fine printing. With their ingenuity and charm they are among the most attractive products of the art of the printer. A number of medals, including the Washington and Franklin medals, were shown in April on the occasion of the National Numismatic Week. In early May, in connection with the conference of the Association of Mathematics Teachers of New England, half of the cases were filled with early books on mathematics. The members of the conference, who visited the Treasure Room in a body, were glad to see the history of mathematics depicted in first editions, from Euclid and Ptolemy through Newton and Galileo to Albert Einstein. They saw such rarities as a whole chapter of Newton's *Optics* in the original manuscript, first editions of Napier's *Logarithms* with its English translation by Wright, and scores of other works which are part and parcel of their science, but first editions of which they had never seen.

As usual, a number of classes from the colleges and high schools of Greater Boston have visited the Treasure Room. Some of them were interested in the history of book-making, from antiquity to the products of modern presses; others wanted to see the masterpieces of English literature; and still others, rare editions of the Bible in both Latin and English. The Library is glad to have these visiting classes, for an opportunity to see the books cannot fail to be stimulating in their studies.

Ordinarily professors and graduate students make up the bulk of research workers in the Rare Book department, and, just as in the first three years of the War, their number was much smaller than in peace-time. The professors are heavily engaged in the accelerated programs of teaching, even during the summer when they used to do their own work; and as to the graduate students, most of them, needless to say, are in the armed forces. Similar is the situation as regards the research work done by the Department in response to requests by mail. Compared with pre-war years, the decrease has been very noticeable. Even so, inquiries are coming in from all parts of the country and on all kinds of subjects. The Department endeavors to answer them promptly and as thoroughly as the occasion warrants. If the inquiry involves considerable research and the correspondent lives in the vicinity, he is cordially invited to do the work himself. But often the assistants devote many hours to a problem, when the inquirer is, for instance, a serious scholar working on a book at a far-away college without resources of investigation. Of course, the microfilm and photostat are a great help. Unfortunately the Library has no facilities for doing such work in its precincts; the orders are placed outside the institution.

The Department houses not only some of the most valuable but also some of the most varied collections of rare books in the country. Each of the four or five larger and the dozen or so smaller collections includes outstanding rarities and, unavoidably, has conspicuous gaps. It is a pleasure, therefore, to strengthen them when opportunity arises. The policy has been to acquire only items which are not available in other libraries of Greater Boston.

In all, about two hundred items have been added, mostly to the Artz Collection of modern American and English literature, the Collection of Fine

Printing, and to the Brown Dramatic, Civil War, and map collections. One of the most outstanding acquisitions is a beautiful copy of the first Boston edition of the Declaration of Independence. Other noteworthy items are a first edition of Charlotte Brontë's *Shirley;* a collection of fourteenth-century manuscript treatises on mathematics, astronomy, and botany; the first Augsburg edition of the German Bible printed about 1474; the *Batavia* of Hadrianus Junius, printed in 1588. The purchase of two leaves from the Apocalypse of St. John, a fifteenth-century block-book, made about 1465, may deserve special mention, for the libraries and museums of New England are very poor in this fascinating field. The number of "Images" and fragments of block-books could perhaps be counted on the fingers of one hand. These two leaves, colored by a contemporary hand, fill therefore a real need.

All the purchases have been made from the income of trust funds, given explicitly for the purpose.

Zoltan Haraszti

The Gentle Art of Making Enemies

JAMES McNEILL WHISTLER is almost as well known for his controversies as for his splendid oils and etchings. In June 1890 a collection of his pamphlets, lectures, and letters to the newspapers was published as *The Gentle Art of Making Enemies.* The subtitle, "As Pleasingly Exemplified in Many Instances, Wherein the Serious Ones of this Earth, Carefully Exasperated, Have been Prettily Spurred on to Unseemliness and Indiscretion, While Overcome by an Undue Sense of Right," provides sufficient indication of the wit deployed in the assemblage which it introduces. Published by William Heinemann in London, and concurrently by John W. Lovell in New York, the volume is one of the handsomest pieces of printing of its time. Every page, embellished with stinging little footnotes and mocking butterflies, was designed by Whistler himself.

Monument to a lifetime of quarreling that it was, this book reached the press only through one of the most merciless quarrels of the artist's career. The title-page is preceded by several notes delineating an "extraordinary piratical plot," wherein an unnamed but "persistent and really desperate speculator" is accused of "elaborate machinations" to the end of producing an unauthorized collection of Whistler's writings. However, this "astounded and discomfited" rascal is frustrated at every turn, eventually "tracked" to his lair, and "brought down" by the zeal of justice.

The Library has acquired two letters which throw entirely new light on this controversy; they were written by Whistler to Sheridan Ford, none other than the anonymous "conspirator" mentioned above. A correspondent for the New York *Herald,* Ford had in 1889 conceived the idea of collecting and editing Whistler's letters to the newspapers in a book to be called *The Gentle Art of Making Enemies,* probably his own title, but derived from an allusion in one of the artist's lectures to "the gentle answer that turneth not away wrath." The scheme was discussed with Whistler, who agreed that Ford should undertake the task.

A rarely amiable state of affairs was concluded when Ford received a letter from Whistler, although undated, written August 18th, 1889:

> Let us have no wrong impressions [it begins]. I thoroughly know that you are just the man to bring to its completion the work in question, and how lucky I am in having interested you in it.

There are two interesting things about this paragraph. First, Whistler implies that it was he, not Ford, who originated the project. Second, and more important, these remarks are greatly at odds with the imputations of the prefatory notes to *The Gentle Art:* "A most curiously well concocted piratical scheme to publish without his knowledge or consent a complete collection of Mr. Whistler's writings . . . has been nipped in

the bud." Blandly the letter goes on to drop a bombshell into Ford's lap:

> Meanwhile, without going further, for I fear that I have an inherent objection to being at all hurried about anything, do let me recognize slightly the time and care you have taken to give the collection the shape that it already has.
>
> I enclose therefore cheque for ten guineas. I do not in this way pretend to value the pains you have been at, but in all fairness to each of us, you must allow me to see that you are not so far absolutely the loser.
>
> I think for many reasons we would do well to postpone the immediate consideration of the proposed publication for a while. At this moment — a bad one by the way for printing anything — I find myself curiously interested in certain paintings, the production of which might appropriately be made anterior to more literature.
>
> Always sincerely
> [Butterfly signature]

Whistler's capricious excuses did not make his wishes less apparent or less jarring. Ford was to bow out of the picture. He had brought the book almost to completion, and was at a loss for what to do. Apparently he did not communicate with Whistler, who, fearing the "wrong impressions" were not yet corrected, wrote to him again on August 21:

> I had hoped that you might have called in before now, for they said at Lows Exchange that you only sent for your letters once a week, so that by misadventure you may not have yet received the one that is lying there for you.
>
> We are off to Holland for a couple of weeks, when I hope to see about the exhibition, and perhaps I may manage to perpetrate some little matters in the way of etching, or water colour.
>
> I read the paragraph in the N. Y. Herald. Capital!
>
> Did you see the one in the London Sun? of the same date.
>
> With kindest regards to yourself and Mrs. Ford, always
> [Butterfly signature]
>
> In great haste as usual.

The elaborate courtesy of this letter contradicts even more sharply the published allegation that Ford was an interloper. His friend J. Hamilton McLure meanwhile advised the journalist to relinquish the book entirely, or, if he must continue, to omit all copyrighted matter and return the cheque. There is every indication that until this moment Ford had been a man of honor, acting in good faith, and that Whistler had used him shabbily. But by the time he had recovered from the first shock he had lost his sense of direction, and from then on his behavior was so inexcusable as to justify Whistler's fury in some measure.

Acting in despite of the artist, Ford went ahead and turned the book over to a London publisher in March of 1890. Whistler, however, discovered the printer and threatened that unless the sheets were immediately destroyed he would bring suit. He himself ripped up the first sewn copies. Ford went to Antwerp later in the month, where he succeeded in having

the book printed; but on the day of publication it was seized by British authorities. Still undismayed, he continued his flight as far as Paris, where in April the book was issued once more. Of this edition a number were exported to America, but, as it could not pass the British customs, the book was an almost total failure. Apparently very few copies survive. Two months later the Whistler-Heinemann volume appeared. But the persecution of Ford had not ended. More than a year later, in October 1891, the piracy was brought to trial in the Belgian courts. Ford's sentence was heavy: a fine of five hundred francs or three months imprisonment; three thousand francs damages or three months more; the confiscation of the two thousand copies of the Antwerp edition; and costs.

Whistler's motives have never been quite clear, although Joseph and Elizabeth Pennell, in their authoritative biography, seem to believe that he was urged, by his wife and friends, to get rid of Ford by paying him off and take over the book himself. It was too good a thing to leave to an outsider. And indeed the volume proved to be a great success. A year before the appearance of the first Kelmscott book, with an entirely undistinguished type Whistler had produced, by grace of his impeccable taste in design, a typographic masterpiece, one of the few truly fine books before the revival of printing.

To all effect this affair ended the career of Sheridan Ford, who eventually returned to America. The Library has a small volume of verse, published in New York in 1904, which he sent from Dundee, Michigan, to Thomas Wentworth Higginson.

The controversy is related at great length by the Pennells, who published the first of Whistler's letters to Ford, but only in part, so that the full meaning remains obscure. Among the more conspicuous products of Whistler's "gentle art" was the antagonism of Oscar Wilde, who in the end abandoned his wit for lofty indignation. "It is a trouble for any gentleman," he wrote, "to have to notice the lucubrations of so ill-bred and ignorant a person as Mr. Whistler." However that may be, these "lucubrations" constitute a valuable record of opposition to the stodginess that sat so heavily upon British art criticism during the nineteenth century.

EVELYN GRANTHAM

Exhibitions in the Print Department

American Drawings

BECAUSE of its frank and personal character, an exhibition of drawings never fails to create interest. Temperament here asserts itself free from technical limitations, as the artist already knows his instrument and realizes his motives with complete abandon. One has only to study the masterly pen and bistre drawings of Rembrandt or the sanguine sketches of the Flemish and Italian masters to learn of their great artistic value in simple and straightforward expression.

The subject of the June exhibition is "American Drawings," and the selected items are by artists represented in the Library's collection: that is, by men who have already made their reputations. These studies are, with a few exceptions, removed from the restrictions set by working on copper; many of them are, indeed, from the hands of painters.

The exhibition includes ten charcoal drawings by John Singer Sargent, made for his decorations in the Library and representing the development of religious thought from paganism through Judaism to Christianity. They are excellent examples to prove that drawings are not valued merely for their line; that, on the contrary, they must convey a faithful transcript. Superb draughtsmanship characterizes all ten pieces. Although summary, the lines and technique express color, movement, and solidity.

The drawings by Eugene Higgins are so fertile, ingenious, and subtle that they go a long way to explain why the study of drawings by able men can become the occupation of a life-time. Here we have an artist who paints with his crayon and gives us a graphic expression of emotion and drama with amazing ability. Perhaps no American artist approaches his subject with greater certainty and fuller equipment than John Taylor Arms. His studies of "God's Mirror," "Puerto del Obispo, Palencia Cathedral," and "Aspiration" are remarkable for their skill and the fine welding of important architectural factors in construction and texture. His style is evoked by the spirit of his theme, and the drawing is controlled by deep thought.

The wash drawings of Frank W. Benson — "A Flock of Whistlers," "Winter Yellowlegs," "The Chase, Hawk and Plover," and "Going North" — are manifestations of his most intimate source of material. His brush serves his profound understanding of bird life in all its phases. Mr. Benson has held our attention for many years by his open and simple form; the pleasure to invent and the ability to see render his work constantly fresh and interesting.

There are moments in the artist's mind when he sees beyond the usual. These are brought to light in the series of drawings by Charles H. Woodbury. In his great freedom of line, with which he expresses form and motion, we find those rare intervals when an experience has found embodiment. The artist has made these drawings with speed and energy, alert and active. He shows us that vital things in a subject endure for only a moment; and his results are free from the patch work of various moods.

George W. Bellows's work makes one realize that techniques are as dif-

ferent as ideas and emotions. There is a personal approach in his drawings with basic and individual points of departure, particularly in the building up of his composition. Few artists have developed such a satisfying use of their materials, and he is perhaps more alive, inventive, and searching here than in his other media. In "Elsie," "Study for Miss Tate," "Auntie Mason and her Husband," and "The Dead Line" he reveals what he feels intensely, and sets it down with telling stroke at the very first moment.

A study of the exhibitions held in the Print Department in the past four years should suffice to remind us that there are numerous paths to the same goal. "The Arch at Midnight" by Martin Lewis, "Canal Della Giudecca, Venice" by Herman Webster, "Notre Dame de Beune" by Louis Rosenberg, "Villefranche" by Phillip Giddens, and "Wild Horses" by Levon West are striking productions of artists finding their individual expression in the medium most suited to their personality. In several instances, the brush or crayon matches the etched line, while in others it is removed from any thought of the copper plate.

Alfred Hutty approaches his subjects in "Preparation," "Sussex Pines," and "Hastings" with accomplishment. These drawings have an excellent relation of elements in space, line, and accents, with emphasis on good area cutting and composition. Kerr Eby prefers to carry his two dramatic drawings of the first World War, "Dawn, the 75's Follow Up" and "Rough Going," in full painter-like manner. He has attacked his theme with direct lines; his well-studied values are vibrant with suggested color.

A different note is demonstrated in the pen-and-ink drawings by Joseph Pennell. The subject of "The Devil of Notre Dame," done in 1893, was made famous nearly two score years earlier by Charles Meryon's "Le Stryge." It is a sketch for an etching of the same title. Executed with bold strokes of the pen, it accomplishes a balanced distribution of black and white. One would classify this and the study of "The Tower of London" as illustrator's drawings.

There are two important examples in conté crayon by the writer — one of the brilliant young architect Alberto Sartoris, and the other of the great Swiss author, Ramuz. In the catalogue of an exhibition held in Paris 1929, Gaston Varenne wrote: "In these drawings, as in all others, we notice an entire freedom from conventionality, affectation, or outside influence. And it is by emphasizing this quality of utter sincerity, however varied the origins of inspiration or diverse the themes treated by the artist, that I wish to end these lines. Such sincerity flowing directly like pure water from its source, is so rare nowadays that we feel bound to dwell upon its exceptional value."

It is worth while to analyze these studies, although they represent only a limited record of American achievement in drawing. They all have the forward-looking qualities which are so strongly American; they are faithful in observation and free from routine. Some of them may seem wanting in accuracy; yet whatever the results, these artists are exceedingly capable draughtsmen. If the desired interpretation calls for correct drawing, it is usually found there; and if there are weaknesses, it is because the artist was perhaps pre-occupied with other problems. When the most important end has been achieved, it matters little that linear accuracy has been lost in the process.

ARTHUR W. HEINTZELMAN

Ten Books

Bolts of Melody: New Poems of Emily Dickinson. Edited by Mabel Loomis Todd and Millicent Todd Bingham. Harper. 1945. 352 pp.

After lying for half a century in a box, six hundred and fifty new poems by the puzzling and wonderful poet of Amherst have been prepared for publication by the daughter of her original editor, Mabel Loomis Todd. This protracted literary début is in its sorry way as curious as is the quality of the poems themselves. To explain it, Mrs. Bingham has simultaneously published a companion volume, *Ancestors' Brocades,* which for the first time fully divulges the jealousy and vainglory within the Dickinson family that put an end to the appearance of Emily's poems in 1896. This tactful account is an addition to the legend of the New England character. The definitive edition of "complete poems," gathered from the boldly inscribed scraps of newspaper margin, envelope flaps, handbills, and calling cards, is still to be prepared, for the mystery of where further poems have been hidden remains. The present collection is a magnificent addition to a conception of the poet's accomplishment in terms of sheer bulk. A great many of the verses are as fine as the best of those hitherto known, and confirm the high estimate of her quality. Their editor has dignified her function with unusual devotion and taste, bringing accuracy and order out of the perplexing chaos of manuscripts at her disposal. Of many variant readings for a word or line, she has had to select what best pleased her ear, but she has not, as have her predecessors, smoothed or softened a single harshness or oddness. The sense of an obligation to force Emily Dickinson into a mould has died with her first amazed audience; she remains intensely personal and strange. Through these lyrics, compressed as they are within the limits of her experience and her passion, strains the metaphysical tension, the tormented awareness of "Eternities," that was the peculiar gift of a few New Englanders of that century. (*E. G.*)

The Middle Span: Persons and Places, Vol. II. By George Santayana. Scribner. 1945. 187 pp.

Santayana's memoirs of his Harvard life, from graduation in 1886 to his abrupt resignation from the faculty in 1912, is a less substantial volume than the first. "A *déraciné,*" he says here, "cannot be replanted . . . I accept the intellectual advantages of that position, with its social and moral disqualifications." Accordingly, he found his residences always "a setting for a holiday, not for life"; with his friends, whom he selected from among the wealthy — for "the simplicity in wealth protects from vulgarity" — he remained, by choice, a visitor. For him the heart is the final arbiter; hence Germany, where its expression remained rustic and violent, was found inadequate; he liked better the England of peers and precedent, where the world was to be lived in, not understood. In America he passed his thirty years at Harvard in a "somnambulism," his spirit averted from the Yard, where the buildings were "factory-like," the students dressed like "shop-assistants," and the moral and intellectual atmosphere "earnest, meagre, vague, scattered and hopeful." The personal vignettes are curious and brilliant, especially those of the liberal, scandal-haunted Earl Russell, and Rockefeller's unhappy philosopher son-in-law, C. A. Strong. His remarks upon a few of his colleagues at Harvard — Charles Eliot Norton, Charles Copeland, Barrett Wendell — are sympathetic as well as witty. But as he explores that area of thought lying between highbred gossip and the realm of Idea, Santayana seems to lose his footing. He deplores William James's conviction that individuals should feel a responsibility for the actions of government as a "false, moralistic" view of history. "I think I was the only free and disinterested thinker among Harvard philosophers," he writes. He has indeed been a disinterested thinker all his life; some may think that his unwillingness to be a participant has amounted even to a tacit acceptance of Fascism. (*E. G.*)

American Guerrilla in the Philippines. By Ira Wolfert. Simon & Schuster. 1945. 223 pp.

Lieutenant Iliff David Richardson served on a PT boat in the famous "expendable" motor torpedo boat squadron 3 until Japanese advances in the Philippines destroyed them all. He joined the guerilla activities and became chief of staff to Colonel Kangleon with the rank of major in the U. S. Army and at the same time, as a member of U. S. Naval Intelligence, organized the underground radio network which eventually guided General MacArthur back to Leyte. Mr. Wolfert has set down his adventures in Lieutenant Richardson's own words. Richardson lived a precarious existence in the jungles and the hill country, struggling to devise workable radios, hiding out from the Japanese, gathering the elements of a resistance army and a trained radio crew. There were visits from U. S. submarines with supplies for the hard-pressed guerrillas; there was the incessant raiding and counter-attacking between Japanese and guerrillas; and there were the sufferings of the gentle and peaceable Filipinos at the hands of their conquerors. There were good times, too, and Lieutenant Richardson describes with zest a few of the parties, with emphasis on the sometimes amusing differences between American and Filipino customs and etiquette. He tells of Curly, the girl with whom he fell in love, and of the many American and Filipino friends who shared his dangers. The book ends with the joy of the guerrillas when American planes started coming over the islands and the great day when Lieutenant and Major Richardson met General MacArthur at Leyte. (*E. D.*)

Surrender on Demand. By Varian Fry. Random House. 1945. 243 pp.

One of the clauses of the French Armistice provided for the "surrender on demand" of German refugees, and the condition was gradually extended to anti-Nazis of every kind. To save as many as possible of these German, Italian, Spanish, Polish, Dutch, and other refugees who had found asylum in France, an Emergency Rescue Committee was formed in America in June 1940. Varian Fry, a young man in his early thirties, was entrusted with the task. He thought that the job could be done in one month, but he stayed for thirteen. During that time he succeeded in smuggling out a thousand refugees, among them some of the great writers, painters, sculptors, and scientists of Europe. The account of his adventures reads like a novel, or rather like several novels telescoped into one. Without any support on the part of the American Embassy at Vichy, he organized his group at Marseilles, providing forged passports and visas for the refugees. He was "helped" by gangsters, until he learned that their leader was a stool pigeon. Often searched and arrested, he and his friends had constantly to devise new methods to get their panicky charges across the border to Spain and from there to Lisbon. One boat they hired was forced back by storm and four men who had escaped from prison were carried back in chains. When railway crossing into Spain was no longer advisable, the caravans of refugees climbed through mountains to reach a safe path. Some of the French authorities were humane, acting under obvious pressure; others were undisguised Nazis. The story is grim, and it ends with torture and death for many people. Yet the narrative is relieved by humor, for there was still hope and the participants were people of wit and vivacity. The book is an authentic document on an important chapter of the War, and its author deserves the gratitute of every humanitarian. (*Z. H.*)

Doctors at War. Edited by Morris Fishbein. Dutton. 1945. 418 pp.

Sixteen authoritative accounts by the chief medical officers of the armed forces and national public health directors give the layman an admirable picture of the stupendous achievements, both in cure and prevention, in World War II. Dr. Fishbein in his introductory survey describes the acceleration of training in the medical schools to meet the needs of the armed forces and the civilian population as well. Colonel Leonard G. Rowntree, in his exposition of the Selective Service System, its changing methods and findings, remarks that the

rejection of about 50 per cent of those examined before the standards were lowered after Pearl Harbor "show an unduly high incidence or prevalence of defects," which caused President Roosevelt to plan for the rehabilitation of a large number of rejectees. Neuro-psychiatric cases account for a high proportion of rejections and also for about 40 per cent of the discharges. Dr. Harold S. Diehl, of the Procurement and Assignment Service, tells of the induction of physicians into the armed service, which, with few exceptions, was in response to "moral pressure" only. Major General Norman T. Kirk, Surgeon General of the Army, records vividly the prompt, efficient care the wounded receive from "the most forward battalion aid station to the most rearward general hospital," and the transportation of 173,000 casualties by airplane. The unprecedented success of medical and surgical treatment, resulting in only a 3 per cent mortality rate, is due largely to three recent discoveries: blood plasma and blood substitutes, penicillin, and insecticides. No less impressive are other accounts, as of mobile hospitals, aviation psychiatry, and the Red Cross. (*M. M.*)

Fighting Liberal. By George W. Norris. Macmillan. 1945. 419 pp.

Senator Norris completed his autobiography only eight weeks before his death in August 1944, at the age of eighty-three. Written with candor and directness, it is a saga of fearless independence during forty years in Congress. As a young lawyer Norris settled in the Beaver Valley of Nebraska, which was his home ever after. Seven years as a judge preceded his reluctant acceptance of a seat in the House of Representatives. At that time he was an orthodox Republican; the story of his rising insurgency is that of his successive Congressional battles. Norris opposed the high tariff and the abuse of patronage, and was one of the "little group of willful men" who, in the first World War, defeated the proposal to arm American merchant ships. In 1941 he wholeheartedly supported the United States' declaration of war. Perhaps his most notable achievements were his measures for flood control and the creation of the Tennessee Valley Authority, with its Norris Dam. After years of struggle, the TVA Act first passed Congress in 1928, was vetoed by Coolidge and Hoover, and finally signed by President Roosevelt in 1933. Labor is indebted to Senator Norris for the Norris-LaGuardia bill which freed miners from the Yellow Dog contract, and the whole country for the Lame Duck Amendment, aiming to eliminate unpopular legislation. (*M. M.*)

Democracy in America. By Alexis de Tocqueville. Edited by Phillips Bradley. Knopf. 1945. 2 v.

De Tocqueville's classic interpretation of the United States to Frenchmen "is, perhaps, the greatest work ever written on one country by the citizen of another," Professor Laski writes in the Foreword. As the English translation was last printed in this country thirty years ago, Professor Bradley has made a notable contribution in preparing his scholarly edition, based on the translation of Francis Bowen. It was in May 1831 that two young Frenchmen, Alexis de Tocqueville and his friend Gustave de Beaumont, arrived in New York, officially commissioned to study the prison system in the United States, but sensitively receptive to the spirit and workings of the young republic. As Professor Bradley points out in his excellent treatise which serves as an Introduction, De Tocqueville's methods of research were in advance of those used by his contemporaries, and when the two parts of the *Démocratie en Amérique* appeared in 1835 and 1840, they represented an unsurpassed objective study of democracy. Some of his observations are astoundingly timely, even when they bring into relief developments that he could not foresee, as in his discussion of the "tyranny of the majority" — an issue which, as Professor Bradley suggests, has been greatly modified through the rise of modern pressure groups. The first volume interprets the political organization, with much emphasis on local government, especially in New England, and records observations on the virtues and vices of democratic methods; the second is a brilliant analysis of the social and spiritual forces at work. (*M. M.*)

The Builders of the Bridge. By D. B. Steinman. Harcourt, Brace, 1945. 457 pp.

MR. STEINMAN, himself one of our foremost bridge engineers, has written the dramatic story of John August Roebling and his son, Washington Roebling, whose genius and courage made the building of the Brooklyn Bridge the engineering wonder of its day. A native of Mühlhausen, Thuringia, Roebling studied at the Royal Polytechnic Institute in Berlin. He was a favorite student of Hegel, then lecturing at the university on the philosophy of history. In 1831 the young engineer, twenty-five years old, came to America as the leader of a band of emigrants who finally settled in Pennsylvania. After several years as an unsuccessful farmer, Roebling manufactured the first wire rope in America. This was the foundation of a great new industry, which was to revolutionize the art of bridge building. Roebling's first great enterprise was the wire suspension bridge over the Monongahela River at Pittsburg, in 1845, and this was followed by his spanning of the Niagara and the Ohio River at Cincinnati. In 1867 he made plans for his greatest project, the Brooklyn Bridge, which was regarded by eminent engineers as foredoomed to failure. While personally engaged in the work, Roebling received an injury which resulted in his death from tetanus. However, the construction continued under the direction of his son, until he too was struck down with caisson disease. The building was concluded in 1883, a monument to the imagination and skill of the two master-builders. (*F. X. S.*)

Science, Today and Tomorrow. By Waldemar Kaempffert. Viking. 279 pp.

HOWEVER the scientist may deplore war's folly and horror, he cannot escape its influence, for modern warfare is essentially scientific and technological. Discoveries in metallurgy mean more powerful cannon, better engines speed the movement of the army, mass production clothes and feeds its soldiers, and medical miracles save its wounded. Every resource is used in war; as a direct consequence, research and invention rapidly advance. From this impetus come the improved mechanical devices and consumer goods of the peace eras. Mr. Kaempffert traces the amazing progress made in transportation, communication, and chemistry in the present war, and predicts the changes and innovations we may expect to follow, many too startling to be readily accepted — or even desired. Biology and sociology lag behind, with poverty and physical misery rampant in the midst of plenty. The author proposes an internationally supported World Scientific Commission, which would intergrate science with philosophy, history, economics, and the arts to educate for a higher standard of living. (*L. A. S.*)

The Musical Scene. By Virgil Thomson. Knopf. 1945. 301 pp.

BREEZY and brilliant, frank and vulgar (in the better sense of the word) are these short articles by Virgil Thomson, reprinted from the New York *Herald-Tribune*. Consisting of over one hundred and twenty-five selections from his articles and reviews of concerts, mostly in New York during the seasons 1940-1944, these short essays deserve being preserved and made available to the national music public. Many of the concerts were carried by radio to the far reaches of the country and of course recordings of many of the artists discussed are household possessions. The articles are grouped under eight headings: orchestras, conductors, composers, opera, recitalists, choral, processed music (radio and phonograph), and general ideas. Among the works and artists discussed are well-known names, in addition to some not so well-known. Since it is probable that less than one-fourth of one per cent of all the people who listen to broadcast music ever have an opportunity to read about the music listened to, this book should be a boon. Its style should draw still more persons to the habit of reading about music as well as listening to it. Makers of music in Bethlehem, Pennsylvania, and in the Connecticut Valley will be interested to read what a metropolitan critic thinks of their efforts. And even proud Bostonians will raise a brow when their city is ranked with other secondary musical centers like Zurich, Geneva, Amsterdam, and Barcelona. (*R. G. A.*)

Library Notes

The Retirement of Miss McCarthy

ON May 31, after fifty years of service in the Library, Miss Marion A. McCarthy, Chief of the Book Preparation Department, retired.

Miss McCarthy began her work as an assistant in the Issue Department. Seven years later she became an assistant in the Branch Department, where she handled the records involved in the rebinding of books. She had a keen interest in bookbinding, the methods of which she had systematically studied. Year after year, she herself taught classes of assistants in the care and repair of books. Thus it was natural that she became Chief of the new Book Preparation Department when this was established in 1940.

Her obliging, pleasing personality has made Miss McCarthy very popular among her colleagues. While regretting to see her leave, they hope that she will enjoy thoroughly her well-deserved leisure.

Arnold and the Oxford Poetry Chair

THE Library has acquired three letters written by Matthew Arnold at the time of his election to the Oxford Poetry Professorship in 1857, addressed to a fellow classmate at Balliol named Sumner. Arnold was then thirty-five years old. His published poetry had already created an impression in academic circles.

Though he had been a prize poet at Oxford, Arnold's lemon-colored gloves, gorgeous waistcoats, and cool, irreverent manner belied the grave note of his verse. His first two volumes of poetry, published under the initial "A," were not attributed to him even by his closest friends. By 1855 he had published two more volumes, now under his own name. The accumulated impact of these distinguished, highly intellectual poems by the son of the famous Dr. Arnold of Rugby brought about the movement to elect him to Oxford's Poetry Chair.

The history of this institution was a sparse and dreary one. The only important lectures ever delivered from it — in frigidly correct Latin — had been those of John Keble, one of the founders of the Oxford Movement, on problems of aesthetics. Coneybeare, mentioned in one of Arnold's letters, had stimulated Anglo-Saxon scholarship. But none of these "chairpieces," as Professor Saintsbury termed them, had cast the most oblique glance at the tumult of philosophic, social, and political change that had been shaking England since the French revolution.

With the aid of old Keble, his godfather, Arnold was nominated in the spring of 1857 to run for the Professorship against the Reverend J. E. Bode of Christ Church College. The first letter to Mr. Sumner must be one of several he wrote soliciting the support of fellow Balliol men in the forthcoming election. It is dated April 11th. "I am half ashamed," he says, "to ask you or any one else to take so much trouble on my account: but the Christ Church people are making a very active whip for their candidate, Bode, and their numbers will overpower me unless I can persuade a good many of the non-resident members of Convention to go down and support me."

The reply seems to have suggested that Arnold ask for the support of Sumner's cousin. On April 25th Arnold wrote again, saying he had done so. "Pray do not neglect any occasion of securing a vote which may present itself to you," he concludes, "for Ch[rist] Ch[urch] is horribly strong and the censors are appealing to their non-residents 'in the name of the College' to come up."

After the election of May 5th, in which Arnold succeeded in defeating his rival, he wrote his final thanks to Sumner. This letter is dated May 11th. "I consider that I am indebted for the splendid triumph I had above all to the faithful support of the Balliol men," he writes. "I am told I had nearly 70 votes from the dear old College. Remember me to Charles Coneybeare when

you meet him, who will not, I am sure, be sorry for my success so far as I personally am concerned, though of course he did not wish his college to be defeated. I hear they fully expected to win."

The Poetry Chair underwent a revolution during Arnold's incumbency. Delivering his lectures in English, he concerned himself with the problems of a complex new age, rather than those eternal verities of rhetoric and taste. During the ten years he occupied the chair, he published two more volumes of poetry, but that of 1867 was his last. The opportunity which the Professorship at Oxford had given him to address the English-speaking world tended to drive all his interest toward a criticism of the nineteenth century, and away from the aesthetics of poetry out of which this concern had originally developed. E. G.

Post of Chief Justice Offered to Patrick Henry

PATRICK HENRY has been censored for changing parties during his last years. In truth he had opposed the adoption of the Constitution in 1788, believing that it would not safeguard states' rights and that its northern supporters wished to suppress the influence of the South. But Henry preserved a personal loyalty to Washington, conceived during the war; and, after the adoption of the first ten amendments which he so strongly advocated, he looked with favor upon the work of the Administration. By 1794 the more radical Republican objectives jarred on him; and he, now in his fifty-eighth year, began to renew earlier associations with Federalists. His old friend General Henry Lee was anxious to win his support for their cause. Washington was beset by a lack of able administrators, especially as he felt obliged to choose men from all sections of the Union; and when Lee suggested that Patrick Henry might accept a government post, he wrote warmly to the latter. Henry was offered, in succession, a mission to Spain, the Secretaryship of State, and the post of Chief Justice. Lee, just retired as Governor of Virginia, transmitted this last offer in the following letter, recently acquired by the Library:

My dear Sir

I wrote to you the other day by Mr. Call — to this letter no reply — since which I have heard from Mr. Kelly at Norfolk.

The land jobbers have given him much trouble; they have taken up the land you and he own and he is put to vast expence in resurveying. This business really requires us to meet. I wish you would ride here.

Essential as I deem this communication to be, I should not have sent purposely to you was it not necessary for me to know your mind on a confidential subject.

The Senate have disagreed to the P. nomination of Mr. Rutledge and a vacancy in that important office has taken place. For your country's sake, for your friends' sake, for your family's sake tell me you will obey a call to it.

You know my friendship for you, you know my circumspection, and I trust you know too that I should not address you on such a subject without good grounds.

Surely no situation better suits an individual than that will you. You continue at home only when on duty. Change of air and exercise will add to your days. The salary excellent and the honor very great. Be explicit in your reply.

Your, H. Lee

Richmond, 26 December 1795.

The failure of John Rutledge to secure the position was due to his bitter public denunciation of the treaty with the British, just concluded by John Jay. Rutledge, an eminent Charleston lawyer, resented what he believed to be discriminations against the South implied in the treaty. He made his speech in St. Michael's Church at Charleston in July, and when Congress met in December his nomination was rejected.

No reply to Lee's letter is known. Probably Henry delivered it in person. His refusal to take the office, following his previous refusals, called forth a caustic comment from Jefferson: "Most assiduous court," he remarked in a letter to Monroe, "is paid to Patrick Henry. He has been offered everything which

they knew he would not accept." Henry was criticized for his association with the Federalists, even by his immediate family. Squarely meeting their condemnation, he wrote to his daughter, Elizabeth Aylett: "As to the reports you have heard, of my changing sides in politics, I can only say that they are not true. I am too old to exchange my former opinions . . . I no longer consider myself as an actor on the stage of public life."

In fact, Henry remained in retirement on his Virginia estate "Red Hills" till his death in 1799. T. C.

Luther on Preparing for Death

TO the Library's considerable collection of Luther tracts has now been added *Wie sich ein christen mensch mit freuden bereyten sol zu sterben,* printed by Adam Petri at Basel in 1520. A quarto of twelve leaves, the volume is illustrated with fourteen woodcuts — three by Schäufelein, three at least by Urs Graf, and the rest by an anonymous artist.

This sermon on how a Christian should gladly prepare himself for death was first printed at Wittenberg as *Eyn Sermon von der Bereytung zum Sterbenn* — a title which it retained in most of the numerous editions. Twenty-five German editions are known of the years 1520–25, besides the Latin translations. A comparison of the Basel text with that of the first Wittenberg edition shows some linguistic differences, for the former approaches the Swiss dialect.

The woodcut on the title page represents Christ, followed by disciples, visiting a sick man. Within the text are two larger cuts: one is a pleasing picture of a man sitting at a table on the terrace of a castle, with a son or pupil whom he apparently instructs in the art of accounting; the other shows a priest, accompanied by two deacons, carrying a ciborium. These three cuts, according to Campbell Dodgson's *Catalogue of Early German and Flemish Woodcuts,* are by Schäufelein; they first appeared in a *Plenarium* issued by Petri in 1514. The small cuts represent confession, the sacrament, a funeral, temptation by evil spirits, the crucifixion, the communion of saints, and finally the Trinity. Three of these are definitely assigned by Muther to Urs Graf, the Basel artist, who worked for Petri; one is a bare cross, with a skull at the base and a snake round the cross-bar, planted on the shore of a river; another depicts four graves, their occupants rising from them with arms upraised; and the third pictures Christ with disciples in front of a tabernacle.

Luther wrote his sermon at the request of a certain Markus (or Marx) Schart, in September or October 1519 and received the first printed copies on November first. He develops his theme in twenty articles of faith and conduct, the last being a kind of summary. The believer about to die must first settle his wordly affairs; then he must forgive all men, and prepare himself to enter confidently by the narrow gate, like one reborn, into a new life. The preacher commends confession and expounds the value of the sacraments, exhorting the faithful to fix their minds rather on these than on their sins. At the brink of death one should envisage "only life, grace, and salvation," and should think of the saints and especially of Christ, who bears man's sins.

In several editions of Luther's collected works, from 1553 on, the passages that treat of last unction and the invocation of saints have been deleted from this sermon. M. M.

The Treasury Loan of 1814

BENJAMIN CROWNINSHIELD, businessman of Salem, and president of the Merchants Bank there, went as a Republican to the Massachusetts House of Representatives in 1811. In that year Elbridge Gerry was elected to a second term as Governor of Massachusetts, with strong Republican backing. A native of Marblehead, who maintained commercial, seafaring interests despite his public career, he probably developed his friendship with Crowninshield at that time. Next year Gerry, defeated for a third term in Massachusetts, was elected Vice-President on Madison's ticket. The following letter was written on November 15, 1814 — at a critical period of the War — confiding informa-

tion concerning the forthcoming three million dollar loan. It was news which Crowninshield and "the friends of Government at Salem" must have appreciated:

Dear Sir,

The three million loan bill having passed all branches, proposals in the Intelligencer will be made tomorrow, to take from the subscribers as specie Treasury notes which shall be due on or before the 1st of January next, at par; with the interest arising thereon; in payment of subscriptions to that loan. This is communicated for the benefit of yourself, and the friends of Government in Salem; it being expected here that there will be a sudden rise in the value of these notes. Applications have been made and rejected to take part of this loan at eighty.

You may also affirm on the authority of the Secretary of the Treasury, that there has been no failure of punctuality on the part of the Treasury of the U. States, but what has resulted from the stoppage of specie payments at the Banks. The deposits of the United States in the different Banks are at this moment to the amount of about $3,000,000, for which Gold or Silver cannot be obtained from these Banks; and the banknotes are of no use in one State to meet the public engagements in other States.

With sentiment of esteem and
respect, I remain
Dear Sir yours sincerely
E. Gerry

On the same day Gerry wrote to his wife, who was staying at home in Cambridge: "Congress are making progress on very important bills — for raising an adequate Revenue and Army, and for establishing a Bank... They have passed a loan bill for three million of dollars, wanted at the present time."

Funds were indeed in great demand. During the previous summer the negotiations with England for peace had failed and the country, in its third year of war, awaited fresh attacks from the British. When the thirteenth Congress assembled in September, the Secretary of the Treasury estimated the need for the remaining half of the fiscal year at $25,000,000, of which only about $13,000,000 was forthcoming. The currency was deranged, due to the vast amount of paper money floated by the new banks. At the time of the British invasion, the banks stopped payments, and outside of New England only a few large ones were still open. The appeals for loans to the Government were unsuccessful. It was to meet this crisis that John Wayles Eppes, of the Committee of Ways and Means, suggested a new issue of Treasury notes.

Eight days after writing his letter to Crowninshield, Gerry died, at the age of seventy. It may be interesting to note that within five weeks Crowninshield himself was in Washington as the new Secretary of the Navy. From then on he had a chance to observe at first hand the financial straits which bordered on national bankruptcy. **T. C.**

A Selected List of Books Recently Added to the Library

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This list should be used in conjunction with Books Current, *a bi-monthly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* Books Current *only.*

Agriculture

Steele, Evelyn M. How to be a forest ranger; careers in conservation. New York, McBride. [1943.] SD143.S69

U .S. Bureau of narcotics. The opium poppy and other poppies. Washington. 1944. 85 pp. *SB295.P8U6

Bibliography

Connecticut, Bureau of youth services. Bibliography on wartime economics and geography. [Hartford.] 1943. *Z6207.W8C6

Flores, Angel. Frank Kafka, a chronology and bibliography. Houlton, Me., Porter. 1944. *Z8459.28.F6

Northup, Clark Sutherland. The Arthurian legends: modern retellings of the old stories. An annotated bibliography. [Urbana, Ill., Univ. of Illinois. 1944.] 173–221 pp. *Z8045.N6

Reprinted from the Journal of English and Germanic philology, vol. XLIII, April 1944, no. 2.

Biography

Díaz Lozano, Argentina. Peregrinaje. [Santiago de Chile,] Zigzag. [1944.] CT608.D5A3

Fischer, Louis. Men and politics; an autobiography. Duell, Sloan and Pearce. [1941.] D413.F5A3 1941

Maritain, *Mme* Raïssa. We have been friends together, memoirs, translated by Julie Kernan. New York, Longmans, Green. 1943. 208 pp. PQ2625.A78739G72 1943

The memoirs of Mme Jacques Maritain, herself a poet and essayist, recalling her childhood in Russia, student days in Paris, her early married life, and her and her husband's conversion to Catholicism. Léon Bloy, Péguy, Bergson, and other French intellectuals figure in these pages.

Piedra Martel, Martel. Mis primeros treinta años; memorias: infancia y adolescencia—la Guerra de indepencia. 2a ed. La Habana. 1944. F1786.P62 1944

Tucker, Sophie. Some of these days, the autobiography of Sophie Tucker. Garden City, Doubleday, Doran. 1945. PN1967.T9

Memoirs of a successful vaudeville singer.

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Abbott, Robert W. Engineering contracts and specifications. Wiley. [1945.] 188 pp. NBS

American directory of collection agencies. Fall and winter 1944–1945 ed. Washington, D. C., The Service Publishing Co. [1945.] 278 pp. **HF5558.A51

American institute of banking. Trust business; trusts I. New York, American Institute of Banking. [1944.] 567 pp. NBS

American psychological association. Yearbook 1944. Washington, D. C., American Psychological Association, inc. [1944.] 168 pp. **BF11.A51

Benge, Eugene J. Manpower in marketing. Harper. [1941.] 294 pp. NBS

Bergengren, Roy F. I speak for Joe Doakes, for co-operation at home and among nations. Harper. [1945.] 167 pp. NBS

Davison's cordage, twine and duck trade; a register of the cordage, twine, duck canvas and linen manufacturers of the United States and Canada. 37th ed. March, 1945. Ridgewood, New Jersey, Davison Publishing Co. 1945. 318 pp. **TS1785.D26

Directory, giving list of companies and officials operating blast furnaces, steel plants, rolling mills, by-product coking plants, structural steel plants, boiler and tank shops in the United States and Canada, 1945. Pittsburgh, Pa., Steel Publications Inc. [1944.] 460 pp. **TS301.D59i

Downer, Marion. Be an artist. Boston, Lothrop, Lee & Shepard Co. [1941.] 117 pp. NBS

Ellsworth, Paul T. Chile, an economy in transition. Macmillan. 1945. 183 pp NBS

Gaa, Charles J. The taxation of corporate income. University of Illinois Press. 1944. 285 pp. NBS

Guide book of the frozen food locker industry. 1944. Des Moines, Iowa, Locker Publications Company. 1944. 184 pp. **TP495.G94

Institute of distribution, inc., New York. Retailer's manual of taxes and regulations. A compendium of federal and state laws af-

fecting retailers. New York, Institute of Distribution, inc. [1945.] 189 pp. **HJ5665.I59

Kennedy, Van D. Union policy and incentive wage methods. Columbia Univ. Press. 1945. 260 pp. NBS

Kirk, John C., *and others.* General clerical procedures in office organization and record-keeping. Prentice-Hall. [1945.] 313 pp. NBS

Lockwood's directory of the paper, and allied trades. 70th ed. 1945. New York, Lockwood Trade Journal Co. inc. [1944.] 1267 pp. TS1088.L81

Montgomery, Robert Hiester. Montgomery's Federal taxes on corporations. 1944–1945. New York, The Ronald Press Co. [1945.] 2 v. **HJ4652.M78h

Osborne, David R. Selling as a postwar career. The Dartnell Corp. [1945.] 83 pp. NBS

Pratt, George K. Soldier to civilian. McGraw-Hill. [1944.] 233 pp. NBS

Printing trades blue book. Metropolitan ed., Greater New York and New Jersey. 30th annual edition. 1945. New York, A. F. Lewis & Co. 1945. 631 pp. **Z119.P95m

Sheldon's retail trade of the United States. 1945. 1216 pp. **HD9950.S54

Shotwell, James T. The great decision. Macmillan. 1944. 268 pp. NBS

Standard insurance directory of New England. 60th ed. 1945. Boston, Standard Pub. Co. 1944. 1066 pp. **HG8526.A11S78

Taylor, Marjorie A., *compiler.* The language of World War II; abbreviations, captions, quotations, slogans, titles and other terms and phrases. H. W. Wilson Co. 1944. 94 pp. **D740.T23

Terhune, Florence B. Decorating for you. Barrows. [1944.] 284 pp. NBS

Economics

Clark, John Maurice. Demobilization of wartime economic controls. McGraw-Hill. 1944. 9338.91A28

Cole, Charles Woolsey. French mercantilism, 1683–1700. Columbia Univ. Press. 1943. 9330.151A2

Sequel to "Colbert and a century of French mercantilism."

Dean, John P. Home ownership: is it sound? Harper. [1945.] 9333.3A107

Ellsworth, Paul Theodore. Chile; an economy in transition. Macmillan. 1945. 9330.983

Farrington, Selwyn Kip. Railroads at war. Coward McCann. [1944.] 9385.973A318

Feis, Herbert. The sinews of peace. Harper. [1944.] 9382.73A160

Howenstine, Emanuel Jay. The economics of demobilization, with an introduction by Dr. Alvin H. Hanson. [1944.] 9330.173A420

Jensen, Vernon H. Lumber and labor. Farrar & Rinehart. [1945.] 9331.8873A149

Machinery and allied products institute, Chicago. An appraisal of the fatalistic view of capitalism. Chicago. [1944.] 9330.1A478

Rondileau, Adrian. Education for installment buying. Teachers College, Columbia Univ. 1944. *3592.220.902

Rowe, David Nelson. China among the powers. Harcourt, Brace. [1945.] HC427.R67

Sandage, C. H. Radio advertising for retailers. Harvard Univ. Press. 1945. HF6146.R3S2

U. S. Office of war mobilization. War and postwar adjustment policies, by Bernard M. Baruch and John M. Hancock. American Council on Public Affairs. [1944.] HC106.4.A2866 1944

Zelomek, A. Wilbert. Here comes tomorrow. Ziff-Davis Pub. Co. [1944.] 9330.173A375

Education

Abernathy, Ruth. A study of expenditures and service in physical education. Teachers College, Columbia Univ. 1944. *3592.220.904

McKown, Harry Charles. The student council. McGraw-Hill. [1944.] LB3092.M33

Potter, David. Debating in the colonial chartered colleges, an historical survey, 1642 to 1900. Teachers College, Columbia Univ. 1944. 3592.220.899

Stecher, Karl. Education for the American people. Macon, Ga. [1943.] LA210.S7

Struck, Theodore. Vocational education for a changing world. Wiley. [1945.] LC1045.S8

A text-book for teachers and administrators, dealing with vocational education at less than college grade — in agriculture, industry, home-making, business, etc.

Thayer, Vivian Trow. American education under fire. Harper. [1944.] LA210.T45

Warner, William Lloyd. Who shall be educated? The challenge of unequal opportunities. Harper. [1944.] 190 pp. LA210.W33 1944

"This book describes how our schools, functioning in a society with basic inequalities, facilitate the rise of a few from lower to higher levels but continue to serve the social system by keeping down many people who try for higher places."—The Authors.

Fine Arts

Belmont, Ira Jean. The modern dilemma in art. Harbinger House. [1944.] 4085.01–163

A stimulating discussion of conservative and modernistic painting, which the author calls respectively Anthropo-Concentric and Anthropo-Eccentric art. The final section explains color-music expressionism which the author practices in his own painting.

Coptic Egypt; papers read at a symposium held under the joint auspices of New York university and the Brooklyn museum, February 15, 1941, in connection with the exhibition, Paganism and Christianity in Egypt . . . Brooklyn, Brooklyn Institute of Arts and Sciences, The Brooklyn Museum. 1944. 4079.08–103

Davis, Deering. Georgetown houses of the federal period, Washington, D C., 1780–1830. Architectural Book Publishing Co. 1944. 8084.04–400

Grosz, George. Drawings, with an introduction by the artist. Bittner. 1944. 8141.06–507

— George Grosz: 30 drawings & watercolors. Herrmann. 1944. 8141.06–506

Payro, Julio E. James Ensor . . . 46 reproducciones en negro y 2 en color. Buenos Aires. [1943.] 8064.02–490

Watkin, Edward Ingram. Catholic art and culture. Sheed & Ward. 1944. 4094.02–110

White, William Chapman. Made in the USSR. Knopf. 1944. 8161.05–304

Winzen, Damasus. Symbols of Christ. Keyport, N. J., St. Paul's Priory. 1944. 1 v. 4095.02–106
A monk of the monastery of Maria Laach gives scholarly information on symbols occuring in the Old Testament.

Zaidenberg, Arthur. Drawing the human figure . . . with life-class model photographs by Berenice Abbott and hundreds of other illustrations. New York, Crown Publishers. [1945.] ix, 302 pp. 8142.04–150

Genealogy

Emery, William Morrell. Newell ancestry; the story of the antecedents of William Stark Newell. [Boston.] 1944.

[Wetherbee, Winthrop.] Early generations of the Wetherby, Witherby, Wetherbee, Witherbee family in New England; John, of Sudbury, Marlborough and Stow, Massachusetts. [Boston, 1945?] *CS71.W538 1945

History

America

King, William Lyon M. Canada and the fight for freedom. Duell, Sloan and Pearce. 1944. D742.C2K45

Marriott, Alice L. The ten grandmothers. Univ. of Oklahoma Press. 1945. E99.K5M36
Sketches of Kiowa Indian life as told to the author by the Kiowas themselves. The period covering the incidents related extends from 1847 to 1944. The Ten Grandmothers are ten sacred medicine bundles, the objects of a ceremonial cult.

Morgan, Edmund Sears. The Puritan family; essays on religion and domestic relations in seventeenth-century New England. Boston, Public Library. 1944. F7.M8

Ryerson, Stanley Bréhaut. French Canada, a study in Canadian democracy. International Publishers. [1944.] 256 pp. F1027.R9 1944

Thompson, Laura, and Alice Joseph. The Hopi way. Univ. of Chicago. [1944.] 151 pp. Illus. E99.H7T45
"Volume one of a series to be published . . . These volumes result from a three-years' collaboration between the Indian service and the Committee on human development of the University of Chicago."

White, Walter F. A rising wind. Doubleday, Doran. 1945. D810.N4W48
The Executive Secretary of the National Association for the Advancement of Colored People gives the results of his first-hand investigation of the treatment of Negroes and their actions in the European and African theatres of war.

Asia. Judaism

Forman, Harrison. Report from Red China. Holt. [1945.] DS777.53.F65

Frankenstein, Ernst. Justice for my people. Dial. 1944. DS141.F68 1944
Deals largely with the Jewish state and the claim to Palestine.

Glick, Carl. Double ten; Captain O'Banion's story of the Chinese revolution. Whittlesey. [1945.] DS773.G4

Tong, Hollington Kong, *editor*. China after seven years of war, by Hawthorne Cheng, Samuel M. Chac, Chu Fu-sung [and others]. Macmillan. 1945. DS777.53.T6
Earlier edition has title: China handbook, 1937–1943.

White, Osmar. Green armor. Norton. [1945.] D811.5.W486

Europe

Cot, Pierre. Le procès de la République. Maison française. 1944. 2 v. DC396.C6

Goris, Jan Albert. Strangers should not whisper. New York, Fischer. 1945. D742.B4G6
The Commissioner of Information of the Belgian government interprets the Belgian people and comments, not always uncritically, on American opinions in regard to other peoples and the conduct of the war.

Gross, Feliks. Crossroads of two continents; a democratic federation of east-central Europe. Columbia Univ. Press. 1945. D443.G68

White, William Lindsay. Report on the Russians. Harcourt, Brace. [1945.] DK273.W5

The Present War

Abercrombie, Laurence Allen. My life to the destroyers. Holt. [1944.] 157 pp. D811.A45
A destroyer captain gives an account of his experiences on board his ship, the U.S.S. Drayton, from Pearl Harbor to the close of the campaign in the Solomons.

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More Books

The Bulletin of the Boston Public Library

SEPTEMBER, 1945

Editing Hawthorne's Notebooks

Selections from Mrs. Hawthorne's Letters to Mr. and Mrs. Fields, 1864–1868

By RANDALL STEWART

HAWTHORNE died in 1864; Mrs. Hawthorne, in 1871. During the seven years by which she survived her husband, she was busily occupied in preparing his notebooks for publication. The final results of her editorial labors were *Passages from the American Note-Books* (1868), *Passages from the English Note-Books* (1870), and *Passages from the French and Italian Note-Books* (1871). Prior to publication in book form, extensive portions of the American journals and a short selection from the English journals had appeared in the *Atlantic Monthly*.

While editing the manuscripts for the press, Mrs. Hawthorne was in frequent correspondence with James T. Fields, who was both Editor of the *Atlantic* and partner in the firm which brought out the completed volumes. Of the letters by Mrs. Hawthorne preserved in the Boston Public Library, about seventy-five (approximately one-third of the total number) deal with editorial matters. A few are addressed to Mrs. Fields, and the rest to Fields. These letters afford a revealing record of Mrs. Hawthorne's doubts and difficulties, and her constant reliance upon Fields's advice.

At first, she was opposed to publishing the journals. In July 1864, she wrote to Mrs. Fields:

> The veil he drew around him no one should lift. . . . He gave all he wished to give. Who shall wrench any more from him? With a common share of apprehension, the divine quality of his nature and his motive for action can be found in his pages. Details are not for him. The effect of his character, though so hidden from actual sight, will be felt as long as his books last. It was the only way he chose to present himself to the world. His friends only saw the more evidence from intimacy, of what his works promised. . . . This is the way I view it now. . . . I wish I could gratify you both by doing whatever you desire.

As the Fieldses continued to insist, however, that something could

properly be salvaged from the unpublished manuscripts, Mrs. Hawthorne showed signs of relenting. In August, she wrote again to Mrs. Fields: "I know well that you would not wish to do anything with the papers against my wish. But I shall in time copy out all that is possible — and I think there may be a good deal for the Atlantic. I shall copy all on separate sheets so as to have any part that is fitting available for the printers. And then we three will decide what to do." Having once begun, she found it difficult to stop, and by December, copying out the journals had become an engrossing occupation: "I wish to copy, copy, copy. Perhaps nothing will do to print — but I must copy all the same."

Progress, however, was slow. Domestic duties often prevented a word of copying for an entire week. In February and March 1865, she set aside work on the journals to paint a portrait of Horace Mann: "I have been trying to draw Mr. Mann for my sister, for she has no good picture of him. I worked kneeling, as it were, like Fra Angelico, and actually in constant prayer for success. . . . I have copied a little manuscript, but Mr. Mann's portrait will hold me now till it is done." The portrait completed, she returned to the manuscripts. In April, she sent to Fields a selection from the English journals and inquired his opinion of its suitability for the *Atlantic:*

> Here is a very light sketch of Furness Abbey. Will you read it, and see whether it will do for you? I cannot judge of it at all, because I am so beguiled by memories of that Lake tour. . . .
>
> If any of these sketches are printed, it will be needful to say, I suppose, that they are taken from his journal without his revision. When he wrote over anything he enriched it greatly with innumerable graces of thought and style.

Fields's reply must have assured her of the intrinsic value of the journals and the importance of her work, for she wrote enthusiastically a few days later:

> You are perfectly right (AS USUAL) about the manuscript.
>
> If I find anything more perfectly finished, I will copy it and submit it to you. But my first idea was that the journals were very rapid sketches — mere outlines, cartoons of the great pictures he meant to paint fully out. What a history to be sure we are enacting! Nothing was ever so stupendous, so grand, so appalling, so glorious.

After a delay of nearly six months, nine letters to Fields in October reported a vigorous renewal of activity. There was as yet no settled plan of work. She was still copying passages more or less at random, though it was natural that she should be attracted, early in her reading, to the Old Manse journal:

> I have copied these pages from the private home journal of the first year of our married life — because I thought what he says about Mr. Thoreau would be interesting now. But perhaps it will not do at all for your purpose.

I shall diligently copy more passages as I find them. There is not enough of this and shall I go on with autumn-observations? . . .

I am really sick-a-bed today — but I was determined to send you at least a beginning of a paper — and to go on, if you say so.

Having sent the material referred to, she questioned its availability because Hawthorne had used it in the introductory chapter of *Mosses from an Old Manse*. There is incidental evidence that Fields was importunate for copy:

It all at once struck me that probably a great part of the descriptive passages in the paper I sent you yesterday was condensed into the Introduction to the Mosses. Upon reading that Introduction I find it is so — and so you will not be able to print them. I will read today, and find something else. I am immensely sorry that you should have to wait — but I will be as quick as I can.

A few days later, however, she took the valid position that Hawthorne's use of the Old Manse journal in his published work gave to the earlier compositions a special comparative value. She continued at the same time her sampling of the English journals:

Upon considering the subject, I have quite a new idea, opposed to the one I suggested to you. It is that it is not of the least consequence (in my opinion) that some highly finished and condensed papers have already been printed from these journal sketches. For here we have all the richness of detail and blooming out, as it were, and gleaming touches. Is not it something like the pen and ink and pencil sketches of the pictures of the old masters, in the contemplation of which we come so very near the creative soul of the artist?

There is more in this journal of the first year and part of the second of his married life; but I do not know as I can succeed in leaving myself out sufficiently to make a perfect whole of the rest. But I will do my best without regard to what is already published in the introduction to the Mosses, and leave it to your option to take it or not. . . .

There is divine music in these sheets, is there not? Oh what a harp was that — no — what a harp *is* that.!

I will go on with the Stratford visit — quite a different thing from these soft, mellifluous strains.

Having begun at the Old Manse, she was soon working back into the earlier journals. Difficult questions of order, amount, and omission were passed on to Fields:

I wish now to ask you whether, if I copy and send you passages from the journal written previously to those you now have — whether they should not precede those you now have in publication?

I have found a journal of 1841 — before our marriage — partly at Brook Farm. Is it of consequence that this should precede the 1842 passages? Would it not be well to add to your heading that the reader will find here the first records of what has since been published in the Introduction — it being supposed that all who care for him will like to come as near as

possible to the full details? If all were eliminated that has been used in print, it would quite spoil the music of the original score. I think that what I send now *must* come first — do not you?

Do you think these passages reveal too much? Perhaps Dr. Ripley had better be only *Dr. R.* as his grandchildren are living.

There are thirteen *more* of Mr. H's pages before the date of August 22d which date commences what you already have. If herewith is not enough for the first paper for the Atlantic, there must be two *very long* papers. Will you send me word whether this be long enough for one, or whether I must immediately send you more? My hand is just now beyond penning for this day.

Adam's garden comes next — and this I now send ends very well here — as it finishes the house.

I suppose there is no time — that you cannot wait for me to copy from the 1841 journal for the beginning of all. Perhaps it is not so rich as this and might not do.

I have just found the musing in Sleepy hollow — with the date July 1844. So this will follow at the end of the MSS now in your hands.

I have also found that the Journal at Brook Farm is very rich in three passages — one about Brighton Fair — the other about SWINE—! (perfectly "gorgeous" — as the children say) — and a picnic and also a sketch of a seamstress at Brook Farm — and Autumn glories again.

I am going to try to send you these Brook Farm passages for the very first bit of autobiography. Just think of Apollo in a blue stuff frock! painted by himself. Is not it superb?

I do not know whether it will do to put Colonel George Prescott by name into the Old Manse Journal as the bringer of milk and flowers. But I thought perhaps it would be pleasant. You must judge. Later. I have made out to copy twelve pages of Brook Farm, and I will send them for you to read, and go on with the rest, so as to make a whole paper.

I believe you said you wished for sixteen of my pages for a paper.

Are not these lovely Georgics and Bucolics and Gerard Dow pictures?

I shall finish this MS with the seamstress. I will send it the moment it is copied, if you like it well enough to take it.

By October 12, it had been decided to begin at the beginning, that is, with the journal of 1835. Since this journal has disappeared, our knowledge of its contents is limited to those portions published by Mrs. Hawthorne.

I have copied from the first note-book of 1835 and 1836. I do not know what you will think of this various matter. I have omitted some passages referring to books read — and some others. Observe the picture on the 11th page. Wheelock might paint from it, it is so minutely touched.

There are a great many more walks in this little book. If you do not wish for the short sentences, I will extract only the walks, and long passages. You will judge and tell me soon, so that I may not keep you waiting, when you are ready. Here is the first idea of the grand Procession of Life, and of many other elaborated essays. I cannot tell in the least about whether you would wish for such MSS or not. I become a penwoman and do not judge. Of course *I* am interested in it all; but I am not the public. Have not I copied a good deal to day?

If you think it best, all the short sentences can be eliminated, and be put together if they are printed at all. I shall copy more today so as to make more MSS for one paper.

Do you observe that line recording the winning of Fame. I do not know as it should be printed — but is not it very interesting?

Progress was perforce rapid during the fine autumn days, since the *Atlantic* instalments were to begin in January. Mrs. Hawthorne was soon at work on the Maine journal of 1837 (the earliest now extant), which again raised questions of omission for Fields to decide.

Instead of printing the passage I sent you this morning about the girl who plants flowers over her lover's grave, this fuller passage on page 18 might be substituted — that is, if you retain either of them.

I suddenly have come to the end of 1836 and now comes in the Maine journal 1837. On the tenth page of this, I suppose all the part beginning "Nevertheless" will have to be omitted, because the Gardiners are still extant, and will not like to have their father's affairs published. But it is a pity, is it not?

You will think my leaves fall upon you as thick and fast as Autumn leaves now fall upon the ground. . . .

I am a happy mother, thank GOD — and now I live all day long with my husband, poring over his records.

What a day has this been — so glorious and golden. But I think I have written enough — from nine this morning till nine this evening — a walk intervening to the Post only.

The early material was in presentable form by October 14, when Mrs. Hawthorne, now supremely happy in her work, wrote to Fields the following report of accomplishment:

I just have your note of Friday. You are a perfect beauty. I am so glad you estimate thus the short sentences. To me they are peculiarly interesting, but I did not know how much was due to my relation to him.

This morning I sent you the commencement of the Maine record. Yes — *1835* is the first date remaining, and the sheets I sent you are copied from the very beginning of all I have found, so that now we are all in order.

First the Salem journal which you already have — then the first part of the Maine visit which I sent today. On Monday you will have the rest of the visit to Mr. Bridge.

If he journalized before 1835, he destroyed the books. Alas for it.

Was there ever such delicate, minute, loving drawing of Nature and Man? To copy such studies is a great joy. My hours sing. How he broods like a divine spirit over the face of the earth and the last, best creation! We get here at the heart of his vast charity — that Charity which St. Paul declared was the only sentiment worth immortal life. I think he reveals himself exquisitely in these papers — as no other person could portray him. The world will not demand any more than this. He considers nothing beneath his notice which concerns the humblest human being, and I think *enacts* human brotherliness as I never knew any one else to do. I do not know whether the name of "Cilley" can be retained. You know he fought a duel and was killed. I will ask Mr. Bridge if it may not be retained, for he will

know of his family. As usual, Mr. Cilley made a father confessor of Mr. Hawthorne, as so very many did.

Perhaps you will think best to leave out the poor old sailor who lost his foot. Mr. Hawthorne could not leave him out, because he was there. Is not the close of the Maine journal perfect music, with a happy gleam of hope.

How soon must you have more copy?

After a brief illness, her ardor was intensified by the fear that she might not live to complete a task which, in her judgment, could be entrusted to no one else:

Since my last missive, I have had a very sharp battle with a formidable Influenza. It was pitched between Homeopathy and the Influenza, and I was the ground. But there was a "famous victory" — though for one day I was laid low. . . .

Yesterday I copied another twenty pages. There is the original walk from which was crystallized the 'Footprints on the Sea Shore.' Perhaps you will not wish to print it. You can judge. I like it here exceedingly. Will you find out whether the ship was the "Boyer" mentioned with the "Enterprise?" For I cannot quite make out the word in the MSS and I have no book to refer to, and I do not remember the facts.

I am driven by a sort of iron necessity to keep copying. For I see that no other person could copy these Journals, and as I am mortal, I wish to improve the time. Last Tuesday I thought I might be powerless for weeks.

There is by and by something more very interesting about Browne's Hill. I shall like to take all these walks myself — at the same times of the year that he did, and I hope I shall, with his records in my hand. I shall feel easier when all is copied up to the European life.

Do you think walks were ever really transformed into language thoroughly before? As I copy, I seem to feel all the refreshment of a sauntering among the lovelinesses and glories of the earth, and see through his eyes what I might not see with my own. One virtue is that he does not obtrude himself — but is an eye and an ear for Nature — except that his lovingness comes in always. His use of the word "little" reveals his tenderness for all things. I am glad you can read the MSS. [her copies] in your green bower at home, for they require a certain leisure and quiet. . . .

You will of course retain such of the short sentences as you think best, and omit what you judge should be passed over.

By early November, she had got as far as the North Adams journal of 1838. The following passage is of special interest for the retrospective light on her relation to Hawthorne at that time:

I have just come to the beginning of a journey, which ought to be the opening of a new paper. So I send you all, up to that point — thirty two pages of my manuscript, which can be divided into two papers, I suppose, can they not? Now will begin the "projected three months seclusion from old associations —" during which if the fire in his beloved brain "died away," I trust it did not "rekindle" on his return — after two months. At all events a fire did kindle then of a certain kind, in his and in my heart & brain, for it was on his return that we first met personally, though he had

before known me through E[lizabeth Peabody] and my Cuban letters and others which E, unknown to me, had showed him.

There are more than a hundred pages of this record of a journey to the west of Massachusetts, in his close handwriting.

Horatio Bridge's advice had been sought in various matters, and his reply was recorded in a letter of November 20:

Mr. Bridge has written and says he will collect all his memories, and explain some allusions in the preface to the "Snow Image." He says he should *like* to have his own name printed out in full wherever he is mentioned in the note books.

And he thinks Mr. Cilley's name also might be so — but as Mr. Cilley is pretty keenly portrayed, I think not.

Meanwhile, the first proofs had been received, and Mrs. Hawthorne wrote to Fields a letter of commentary on various queries and corrections which had been made by "the wonderful Mr. Nichols, your pearl of Proof readers":

I think Mr. Nichols' suggestion about the date July 18th is without doubt correct. Though it is perfectly plain that it is *July* in the MSS, I think it was a slip of the pen — and should be *June*. I am immensely delighted with the delicacy of care with which Mr. Nichols observes that the scenery is of June and not July. Pray weave him some sort of a crown.

This book, dear Mr. Fields, is not truly a Diary, because by no means is there a daily record. It is, as Mr. N— says, a *note-book*. So should not the title be "Passages from Hawthorne's Note books." There are such long intervals often — sometimes months interval — that it is in no wise a diary. . . .

On page second of the proof Mr. N. is again right. The word is "maples" and not "mosses," I see by referring to the MSS, but you would forgive me if you saw how much it looks like "mosses." Oh wonderful Mr. Nichols! . . .

The expression "dreadful earnest" is the one Mr. Hawthorne uses with great force — far more force it has than "dreadfully earnest." He uses the word *earnest* as a noun — and the epithet dreadful as meaning *full of dread* — not in the hacknied way. In this I disagree with Mr. Nichols. It must remain I think *"dreadful earnest"* — unless we undertake to improve Mr. Hawthorne's English, which I think cannot well be done, for he used words very thoughtfully and conscientiously. . . .

I cannot make out any name but "Horsman" from the MSS. But if there were no such New England divine, perhaps the name had better be omitted and let the sentence be "an extempore prayer by a New England divine.". . .

I do not know what to do about the name "Walker." It seems to be "Walker" in the MSS. Is it an English or American person? In another sentence which I did not copy, immediately following this, Mr. Hawthorne writes —

"Edward Rawson, Parliamentarian incumbent of the living of Horsmanden, Kent. Walker calls him a New England man. A secretary of Massachusetts bore this name. He lost his living at the Restoration." So that he seems to have been reading "Walker.". . .

> And now let me say that there is not to be this great trouble for you in all the manuscripts. I am sure I grow more careful soon. I was excessively agitated in copying this first little book. I do not seem to have had undimmed eyes. But I will take the utmost care in future, so as even to satisfy Mr. Nichols.

The work went on apace through the winter of 1865-1866. On December 16, she agreed with Fields "that Mr. Bridge's name had better not be written out," despite Bridge's consent previously obtained. In January, she gratefully acknowledged Fields's report of the favorable reception of the first paper in the *Atlantic:* "How much I thank you for telling me these things — for I was not sure that others would care for these notes, which to me are so precious. I could not judge. It is pleasant to think how many riches will come to these faithful lovers in future papers of which now only you and Annie and I know." On January 26, she sent "the rest of the North Adams journey" and wished "to know what date I am to meet now in your hands. My seceding thumb has returned to the Union, though in a dilapidated condition. But I shall now go on with my copies." She was reworking the later journals in February, and correcting the confusion caused by false starts:

> For I began to copy selections, and then we concluded it would be better to go straight on from the beginning, and so everything was thrown into Chaos. I have now entirely forgotten how much or what I copied after the Brook Farm papers. . . . I wish I could estimate how many papers there will eventually be. But on account of omissions to be made and variety of page and script (some handwriting being almost invisibly small, and some large and spreading) I cannot form the least idea.

On February 18, she reported:

> I have now finished the Old Manse records — all that I could copy. It has been difficult to leave myself out, but I think I have been pretty skilful. Whenever there has been left any reference, it was to save some lovely tune of expression or thought — but perhaps it had better be still more severely expurgated.
>
> Ever since your New York note, I have been induced to copy more of his actual life and feeling than before for those loving friends. I rather dread the publicity of the widespread Atlantic, because a periodical seems more public than a book; but as it is, I confide it to your judgment.

A few days later, she began to draw upon the "Love Letters" for supplementary material:

> I find these sentences and notes written before our marriage, so that their place would be after the Brook Farm journal or just before the Old Manse Journal. I send them for your disposal at once, having just copied them. . . .
>
> If it be too late to put these scraps in their place according to time, it is of no consequence I should think where they are put, as they do not relate to passing events.

Since the *Atlantic* instalments seemed to be meeting with a favorable reception, Fields began to consider a later publication in book form. The book, he pointed out, ought to consist in large part of unpublished materials — a suggestion with which Mrs. Hawthorne agreed in a letter dated the "First day of Spring, 1866": "I have your note, and think you are undoubtedly right in regard to the Book. It certainly must be well to have a greater part of it fresh and new."

The use of personal names continued to give trouble, and there had already been at least one adverse criticism in the press:

> Did you know that the ill mannered, ill natured Commonwealth has been taking exceptions at the mention of Mr. Cilley's name — and I believe there is a base suggestion that Mr. Hawthorne has been inconsistent with himself, because his obituary notice of him long ago in the Democratic was not of the same tone. As if he were to make a sharp analysis of his character in such a notice as that, when the tragedy and horror of his end were full upon him. I have not seen the Commonwealth, and do never touch it, but my sisters told me of this, and said that Mrs. Howe probably wrote the passage.
>
> It would be quite in keeping with her style and her disposition, though I believe they said it was Mr. Sanborn who picked the flaw in Mr. Hawthorne's record. Are they not crows?
>
> Before the passage is printed in which Mr. Hawthorne tells Mr. Emerson's exalted opinion of Miss Fuller in the Old Manse Journal, I suppose I must ask Mr. Emerson whether it may be printed.

Fortunately, Fields was able to send a newspaper clipping which took issue with the *Commonwealth:* "I have been desirous to thank you for this cutting, ever since it came. . . . It is refreshing, indeed, to hear a reasonable, cordial word from any one against the captious, meddlesome Commonwealth about the Passages." She was apprehensive, nevertheless, of further difficulties of the same kind: "I suppose there is no harm in retaining the names of Dr. Ripley and Mr. Emerson. But as trouble came from Mr. Cilley's name being in full, we will be careful about each one." Another unfavorable criticism in May 1866 caused her to doubt the wisdom and propriety of the whole undertaking and to seek again the reassurance of Mr. and Mrs. Fields:

> This is what I see in the last Christian Register, a paper I have not seen before since my marriage.
>
> "Hawthorne's note book, doing so little justice to the genius of the writer, is again opened for people to gape over and wonder how such a man could write such commonplace things, and still more, how such a man's friends can wish to see them paraded before the world. His own delicate nature would have shrunk from it."
>
> Gail Hamilton had just been reassuring me about these notes by saying that the only trouble was *that they could ever end,* for she wished for more

& more and more — and all such things she said. And Mr. Fields has been reassured, has he not?

It makes me shudder to think I may have done what Mr. Hawthorne would not have approved.

What does Mr. Fields think?

As Mrs. Hawthorne continued her work through the summer, she became more and more troubled by uncertainty as to what should be printed, what excluded. On July 4 ("This is his birthday"), she insisted on seeing all the proofs:

I shall be very sorry to have the MSS printed without my severest supervision. Especially as I may find it imperative to omit some things copied. I am subject to some awful doubts. So I hope I shall have all the other proof sheets without fail.

Having received the proofs, she found much to delete:

You will see I have made wild havoc with the proof. But I have grown wiser and look at the MSS from a less inward point of view, and so can adapt it better to the public. It is indeed very important that I see every proof. I think I lost my head when I was copying the Old Manse Journal, and perhaps others. I seemed to forget that the delicious music must not be piped to all ears. As it is, perhaps I leave too much on the page.

But what word-painting of Nature is this! — even to the leaf that falls, curling as it dies, into a boat fit for fairies, floating with melancholy prettiness — and so on & so on. All the heavenly spring time of my married life comes back in these cadences — so rich and delicate — and what I cannot copy at all is of course sweeter than the rest. The stars in their courses do not cover such treasures in Space — as do the dots I substitute for words sometimes.

Fields must have remonstrated, for she wrote a few days later in a calmer mood:

I will carefully look over what is printed, and strike out as little as possible, you may be sure. It would be only some personalities that I should omit — I infinitely regret the printing of Mr. Cilley's name, and Mr. Bridge does and Mr. Longfellow. That must not be reprinted in the book. I have some copy finished already from the journals which has not been sent to you. I will go on as soon as I have revised the printed notes and copy, copy, copy.

In August, she inquired of Fields: "When do you intend to begin to print the volumes?" She must now not only supply the copy and correct the proofs of the *Atlantic* articles, which continued through December, but gather additional material for the book, since it had been agreed "to have a greater part of it fresh and new." In the search for unused material, she became still more involved in questions of propriety. On August 5, she raised the question of including "Twenty Days with Julian and Little Bunny" in the projected volumes:

Today I have been copying an episode in our Lenox life, a separate

journal kept for me when Mr. Hawthorne was left with Julian and Bunny for twenty days while I was in Newton.

I *am not at all sure* whether it can be printed, and Julian will have to be consulted about it, because it is also history of him and his name cannot be suppressed if the journal is printed at all. He may not be willing to be put before the world even at four years old — even in a book — which seems less public than a periodical. But he has so much simplicity that he *may* consent — and yet other considerations may prevent. At all events, I send you these pages so far, that *you* may enjoy the lovely record, if no one else does — you and Annie — and you will tell me what you think, and return me the MSS for Julian to look over when he comes home.

I stopped copying in the midst of the seventh day — and I shall go on, so that the children may have it in my MSS at least, if not in a book.

Fields continued to encourage her with clippings of favorable comments by the press, but on August 12, she was eager for his opinion of the "Twenty Days":

A thousand thanks for that culling from the Post. It is most gratifying to see such delicate appreciation.

Have you read the journal of Julian and Bunny? If you will return it by means of my brother 56 Beach St when you have done with it and say a word I shall be glad.

A few days later, she spoke of an earlier portion of the same domestic journal:

The Photographic Study of the Children in 1848 — was at the very time he was writing the Scarlet Letter! when he used to come from his labor of pain to rest by observing the sports and characteristics of the babies and record them. This gives a new and peculiar interest to the record. The germ of Pearl is here.

Mrs. Hawthorne sent to Fields in September two volumes of the original manuscripts (the only instance apparently of their leaving her possession) so that he could estimate the amount of material. Possibly Fields had practised a ruse, for Mrs. Hawthorne was afterwards shocked to discover that one volume had been lent to Lowell, whom Fields and Longfellow were trying to persuade to write a life of Hawthorne. Lowell had said to Longfellow: "I should like to do it very much. Whether I can, is another question." The following letter of September 19 makes clear the reason why Lowell did not undertake the biography:

I just have your note. I am perfectly aghast at your giving Mr. Lowell that Isles of Shoals journal to read. I had no idea of any one reading one word of either of those journals. I have not read them all myself yet. I only sent them for the bulk of text to be judged of. Dear Mr. Fields — pray send for that journal at once. Perhaps Mr. Lowell's blessed love of putting off, may have induced him to lay it down. I do not wish him to read it. I almost would say, *especially* not Mr. Lowell.

The question of publishing the journal of the children remained un-

decided. Mrs. Hawthorne wrote to Fields on October 14 (the "MSS" referred to, we may be sure, were her copies, and not the originals):

> Mr. Hillard is retreating from his position about the "Twenty days." He says Julian's willingness takes away more than half his objection. He has the MSS again for consideration.

In December, Mrs. Hawthorne was still copying the journal of the children and was beginning work on the English journals. She hoped that Fields would continue serial publication in the *Atlantic,* for she was receiving $100 for each paper; but he apparently had decided that twelve instalments were enough for the magazine: although there had been a good deal of praise, there had also been some unfavorable criticism of the "Passages from Hawthorne's Note-Books." The following letter of December 9 reveals an embarrassing and painful tangle of motives:

> I hope you will not incur any risk about the future book or books, by kindly endeavoring to help me now by printing these extracts. I had better suffer much difficulty and want than injure the fresh charm of the new volumes. You will use your best judgment about it — without regard to me. I would rather be in still greater straits than I now am in, than spoil future hopes or the beauty of the complete work. Judge thou.
>
> I began at 1853 — and looking through that volume could only find the walk to Bebbington and an excursion to Chester and Eaton Hall. I do not know as you will think they will do, taken out of the context; but at all events, they are copied, and can be used by and by, if not now.
>
> I will go on and select all separate adventures and descriptions, and you can take or refuse to take any one, for I will send them as I finish them.
>
> I thought I would begin at once, while I have any right hand and any mortal life — for fear of accident. And if you decide to print anything, I could never have more need of the pay for the MSS than now — alas me! because I hate to say it. How you must hate everybody who speaks of a written word! though I know you never hate anybody — O good and true! . . .
>
> I send also the journal of the children as far as I have copied — for you to read, it is so charming.
>
> Consular and personal experiences fill up a great part of the English journals as far as I have looked to day.

After the termination of the *Atlantic* papers, Mrs. Hawthorne continued unremittingly in her work on the larger task — the preparation of the journals for publication in book form. The following letter of March 23, 1867 gave a report of progress to date:

> I send back the MSS. In one package is the finishing of the American Journals. In the other package is the copy of three months of the English Journal.
>
> The "twenty days with Julian," which I sent to Mr. Hillard, and never received back, if printed, will go into the American notes — according to the time. I suppose the journal of the children's daily doings will not do to be published though so charming.
>
> I here send the Isles of Shoals' diary. . . .

I have still six and a half volumes of English notes to copy, besides all the Italian, which are not absorbed into the Marble Faun.

It seemed almost a pity not to copy the account of his visit to the almshouse in Liverpool, because by that it is seen that he himself was the divine person who caressed the little leper. Whereas the English think it was a Mr. Mansfield, lawyer of Liverpool!! a very good gentleman, but who probably would not have touched the fearful baby with the tip of his cane. I think it was the most Christlike action I ever heard of.

In May, she was going once more over the letters and the American journals with a view to finding additional material which might be published:

Oh such letters as I have been reading over! If we lived in a world of angels instead of prosaic men — what a glory would they be to publish. But it is impossible — impossible. I even feel like veiling myself when I read them. Why am I not already transfigured into a Shining One by such a love, so expressed?

The world never contained such letters before.

To day I have copied these additional extracts — about Brook Farm. Is it not like Apollo tending the herds of Admetus?

I have come across a long, minute account of the drowning and finding of the girl in the Concord River, from which Zenobia's death is taken. In the Blithedale Romance it is very succinct. Shall I copy this wonderful photograph of the terrible night Mr. Hawthorne spent with Mr. Channing seeking and finding the body.

She reported further work in June on the English journals, parts of which she still hoped might be printed in the *Atlantic*. (Fields relented to the extent of printing one selection — the visit to Wordsworth's house — in the July number.) She also raised again the vexed question of the journal of the children.

I have been copying more English journal, so that four hundred and forty nine pages are finished. "Furness Abbey" is one separate description. "Smithell's Hall" is another, with its Legend of the "Bloody footstep." "Shrewsbury" another, and what is very interesting, his first sight of and strolls about classic old London City.

But I do not know as you will consider any of these good for the Atlantic.

I have decided fully that none of the journals of the daily life of the children can be published. But I have made the very few extracts that can be made, which I enclose. Perhaps even these would not be worth while to print.

She inquired in July "whether you purpose now to begin the printing of the American Journal, now that it is all copied and ready." And impatient at the long delay, she reminded Fields in October of her eagerness to publish: "I suppose your huge transactions, of which you told me, will continue to prevent your printing the journals yet. The printing of them will be my Golconda mine."

Her extracts from the letters and the "Twenty Days" having been mislaid by Fields, she wrote on October 27:

> I never again could go over the two hundred letters, but if you threatened me with some horrible punishment I might be frightened into copying the Twenty Days, though you might find me dead, when I got through. This would be no matter, if the other journals were all copied; but my life, I suppose, must be endured till they are finished. . . . I found today a "Scrap book" kept while Mr. Hawthorne was in the Boston Custom House 1839 — which I shall copy. And then, I suppose, if the other MSS are lost, there will be no delay in transmitting all the rest to you for putting it in type when you please. . . .
>
> My thumb gave out wholly and I am having it treated and it is already better, but not well.

When the copies of the letters were found, Mrs. Hawthorne objected to Fields's proposal that they be published in the magazine:

> I have a great objection that any of the extracts from the letters go into the Atlantic. Will not some other portion do as well? I hate not to do any thing you ask me; but there is a certain intimateness of revelation in even these extracts from the letters, which I cannot bear to have go into a public journal. It seems to me as if they would be more sheltered in the volumes. Can you forgive me?

The persuasive Fields must have overcome her reluctance, for the letters appeared in the *Atlantic* of January, 1868.

Mrs. Hawthorne reported on January 19 that she was "looking the American journal all over again" and found it complete and ready for publication, except for the still missing "Twenty Days." This she had not recopied because of the lameness of her hand. She was inclined to regard the loss and the lameness as "a providential intimation that so domestic a history should not be printed at all." On January 30, she wrote her final decision about the "Twenty Days" to Fields, who was apparently eager to include it:

> I have been ingloriously laid low for nearly a week. . . .
>
> Today I am sitting up and I am anxious to reply to your request for the "Twenty Days." After the most careful consideration and consultation, I have finally decided that it must not be printed *at all,* not in an Appendix nor in the Text. I am convinced that Mr. Hawthorne would never have wished such an intimate domestic history to be made public, and I am astonished at myself that I ever thought of doing it.
>
> The unexpected addition of the Extracts from the letters will more than make up in bulk for the omission of the Twenty Days. I am especially distressed that the Copy is lost somewhere in your House, because I should be very sorry to have any one (any profane person) read it — and unless it is burnt up, it must be in existence somewhere in Boston. I could severely chastise myself for ever putting it into any hands but yours.
>
> Now I do hope you are not too much disappointed. Upon looking today at the original, I more than ever wonder how I could have ever dreamed of printing it. You know I gave it to Mr. Longfellow, Mr. Hillard — and Prof.

Ticknor — and these doubted very much and wished to read it over before deciding. Today I have been doing so. So now this vexed question is settled forever and the loss of the MSS is probably quite providential — as in my hurry, I might have committed the blunder of putting it in the book.

Above all things, I would be loyal to what Mr. Hawthorne would approve. I had rather starve than do what he might think an impropriety.

Since there now seemed to be no reason for further postponement of publication, Mrs. Hawthorne wrote impatiently to Fields after an additional delay of nearly four months:

I am afraid your heart misgives you about the American Notes. Do you prefer not to publish it? Is that the reason you delay so long — or is it because you have a thousand books to publish *first?* I do not believe anyone can want money more than I do. I hope you will tell me at once if you had rather not undertake it.

The proofs began coming toward the end of May. The first reference to them, in a letter of May 24, reveals her impetuous haste: "I sent yesterday noon the proof sheets — two hours after receiving them." Three letters in June told of the difficulties in making an Index, her plans for future work, and a serious illness from which she had not fully recovered:

My dear Mr. Fields, I could no more make an Index than a new planet in my present state of health, and I doubt if I could in my usual condition, which has never been the same as in former days, since my bereavement. Why is it necessary? . . .

When should the Index be ready? I must get some one else to do it, if it is to be done, but an Index to these sentences — so many short, distinct sentences — seems impossible to make.

I will try to make an Index, as I feel better since the weather grew warm. But I do not know how to set to work. Can you teach me? Then I will take coffee for breakfast, and begin!

I suppose I might as well ask Monadnoc to make me an afternoon call, as to ask you to come up in the 2.25 train or 5 train and see the Wayside in perfection, and me a little while? I fear you have ten different things to do every minute. Yet I wish it.

I rejoice that you still hear the old music in these pages of notes. As many times as I have been over them, they are equally enchanting to me as at first. But this is of course. I am glad you feel it too.

I am going on — I mean I now intend to go on with the copy of the English notes. Four months have been taken out of my life.

Remember, I do not know how to make an Index, and of course I cannot try till I have all the text before me. And also if I become a candidate for the Somerville lunatic asylum in consequence of trying, you must not be surprised. But I should like to oblige you in all I can. You would be astonished to know how weak I still remain — yet it is not so strange when I have been raised from the dead. I should think you would be curious to see how the dead-alive looks.

Letters during the summer referred to the slow arrival of proofs,

her eagerness to finish in view of the fact that she was planning to leave Concord, her battles with Fields's printers and proof-readers, and her further reading and transcription of the English journals.

> The proofs come very slowly, and as it is possible I may soon be much farther off, I wish I could get through all the proofs of this book as soon as possible. It is quite necessary that I should correct them myself, because there are sometimes very serious mistakes, and I should not feel easy to have a page go without my own supervision.
>
> I am very glad you sent these proofs, for I had *not* seen them, and I needed to correct them very much. . . .
>
> I often am obliged to fight about *moods of verbs* — about which Mr. Hawthorne was very nice — and an unusual though perfectly correct word — unusually apt always — I often have to fight for. These happy words are a peculiarity and specialty of Mr. Hawthorne's style, and must always be retained.
>
> I have been copying the English Journal. . . .
>
> O dear Mr. Fields — this English Journal is very rich. It is like a perfect etching — so patiently wrought out. How he loved his Old Home — did not he? Ah, how he pined for it too! How homesick he was. My heart achs to think of it, though *his* heartach is all over now. . . .
>
> It is ages since I had a proof.

Passages from the American Note-Books appeared shortly before Mrs. Hawthorne's removal from Concord in October. In an undated letter, she expressed to Fields her appreciation of the published volumes:

> Fancy my emotion when I removed the wrappings and saw the sacred beloved name — and then opening the box found the beautiful books with the Hawthorne vine and the very elegant cloth outside, and the lovely paper within! I cannot thank you. I should like to weep for joy. When one reflects what a book is — a worthy book — how far above any other treasure that we can hold in our hands, it becomes plain what a lofty and benign position you hold as the dispenser of books. There is a grave and perfect elegance in these volumes. It seems as if he would like to see them.

The letter just quoted is the last in the present collection. Much remained to be done, of course, before the *Passages from the English Note-Books* and the *Passages from the French and Italian Note-Books* could be published. The work was carried on and completed after she wen abroad; but in this last period, there appear to be no extant letters to Fields.

*

The selections presented in this paper throw new light on Mrs. Hawthorne's editing and the extent of her responsibility in the early editions of Hawthorne's journals, particularly the *Passages from the American Note-Books.* When I pointed out in my editions of the American and English notebooks the discrepancies between Mrs. Hawthorne's text and the original manuscripts, I assumed that the responsibility was entirely

hers. It now appears that Fields exerted an important influence upon her editorial work.

Mrs. Hawthorne, as we have seen, constantly sought Fields's advice as to what was suitable for publication. She was capable of making a final decision against his wishes, as when she wrote after long consideration that "the 'Twenty Days' must not be printed at all." But the general impression conveyed by the letters is certainly one of deference to his judgment. When we find, therefore, her recommendation of the passage describing the recovery of the drowned girl from the Concord River, we must conclude that the omission of this portion of the journals was owing to Fields. The evidence in the letters seems to indicate that, in a large measure, Fields decided what should be included.

Despite this exoneration, however, Mrs. Hawthorne must retain the chief responsibility for what happened to the notebooks. With a single, brief exception, Fields saw only her copies of the original manuscripts. The "copies" contained many revisions; and for these, it is certain that Fields was in no way responsible. It is certain, moreover, that he had no part in the inking-out of passages in the manuscripts.

For the many editorial sins which remain indisputably her own, the reader of these letters will feel a new charity. Mrs. Hawthorne had to contend against many difficulties. If she had had an entirely free hand, her editions would doubtless have been less unfaithful to the originals. Moreover, she often insisted upon fidelity to the text and opposed the improvements of proof-readers: witness her remarks on "dreadful earnest" and the "mood of verbs." Throughout her arduous labors, she took the high, if not quite unexceptionable, ground of loyalty "to what Mr. Hawthorne would approve."

Exhibitions in the Print Department

The Work of James McBey

VISITORS who enjoyed the two previous exhibitions by James McBey will have a splendid opportunity to study his work further in September. They will find added indications of his profound artistic knowledge and may acquire a deeper insight into his power. The first exhibition, held in November 1941, was limited to three plates: "New York Harbor," "Shipping on the Giudecca," and "Barcarolle," with all their existing states and trial proofs. It was a valuable introduction to a later showing of watercolors and drawings in January of this year, which revealed yet another side of McBey's unusual talent as a draftsman and painter. Many of these were studies for the prints now hung in the gallery and for other subjects that have been shown during the past few years.

This is the first comprehensive exhibition of McBey's work, with impressions from the better known plates. The choice of the material presented a difficult task, as space permitted only a limited number of the several thousand items of the artist's engraved work in states, trials, and published proofs. It has already been mentioned that the Albert H. Wiggin Collection includes the most complete representation of McBey's work in existence. An editorial in the Glasgow *Herald* of a few years ago stated that one has to visit the Boston Public Library to see McBey's prints in their entirety, lamenting the fact that there was no British collector with foresight enough to make a comprehensive collection of his work. Mr. Martin Hardie, Keeper of Prints at the Victoria and Albert Museum, Kensington, who compiled the *Etchings and Dry Points of James McBey,* 1925, referred to the Wiggin Collection for reproductions and data on rare prints; and since this catalogue ends with 1924, no supplement can be made without consulting the Collection. McBey himself has stated that this is the best and largest assemblage of his work, and yet it has been only partially discovered by students and connoisseurs.

The foremost British critics have written lengthy articles on McBey's achievements, and prepared the text for his catalogues which have aided greatly in the appreciation of his work both artistically and technically. These summaries have helped us to place his efforts critically in relation to the graphic artists of today. McBey's most fruitful years were during that period which produced the greatest heights in the revival of print-making since 1900, and he has emerged as one of the strongest personalities. He is one of the few original thinkers and mature artists of this period, and the following paragraph by Mr. Hardie sums up well the importance of his work:

"As each new set of his work has come forward, there has always been a suggestion of the rising tide. In each set there is always one that quietly and unobtrusively creeps beyond all its forerunners. And as it swells and advances, his work seems to embody less particularization, and an increasing tendency to detachment and abstraction, to a search not for the circumstances but for the essence and spirit of life and nature. It is not the crowd that interests him, but its movement; not the sea, but its power and its menace; not the desert,

but its vastness and its silence; not the man, but the mind behind the mask of the features. Others have made notable etchings of cathedrals and crumbling architecture, of ships and the seashore, of wide stretches of landscape. All this McBey has done; but why does he give, every now and then, the little more (and how much it is!) that few have ever given? Can I explain what I mean by saying that he leads us to a realization of rhythmical forces in life and nature, and to a perception, not merely of the actual, but of the poetry and romance behind the actual; to an understanding of the deep and moving drama that always throbs beneath the surface of ordinary, everyday life; to a realization that man and his works, all things animate, sea and sky and all that in them is, have a past and a future as well as a present?"

The prints in the exhibition present a wide scope in the artist's *oeuvre,* since they link up the important years from 1902 to the present. A few impressions have been chosen from his sketching trips to Holland, where he went with great enthusiasm and freshness of vision. There he saw the familiar windmill across shallow stretches of water, the barges, and the picturesqueness of Edam, which attracts all etchers with its church and boat-building yard. The interesting low country inspired his hand to etch freely what were essentially Rembrandt subjects, but with an individual charm and concept wholly his own. These sojurns in Holland did much to open up new vistas for McBey when he returned to England and to his native Aberdeenshire Coast. After visits to London, he journeyed to Spain, where the picturesque towns of Castile, Burgos, Avila, and Toledo supplied material for his now experienced needle. In the Mediterranean towns of Bemcasim, Benicarlo, Vinaroz, and Valencia he saw the morning and evening sunlight envelop the shipping and the activities of the people.

Bull-fights had a great fascination for McBey, and he made a number of enduring records of excitement and action. He shows the bull being goaded to frenzy with banderillas sticking in his neck, the charging matador, the picador unhorsed, and several other subjects, all commanding achievements to be seen in the present exhibition.

Plates of the Orient, Cornwall, London and the Thames will also arrest the visitor's attention. McBey challenged Whistler's interpretations of Venice, and these efforts form an important set in his work. He captured many of the secrets, and much of the beauty and romance, of the lagoons and canals with the famous churches and palaces pictured in harmonious relation. The fishing fleets of Chioggia, Santa Maria della Salute, the Giudecca, and San Georgio are dominating features in compositions wrought with a mysterious and poetic atmosphere which is so true to Venice.

Of particular interest are prints from the more recent plates, which include American subjects such as New York Harbor, the Maine Coast, and several interpretations of the Far West.

No student or print lover can deny that McBey holds an eminent place among the masters of modern etching. He is still in the prime of life and we may look forward to what his visions are to vouchsafe with needle and cooper.

ARTHUR W. HEINTZELMAN

A Gift from Carlyle to Boston

IN 1852 Henry T. Wake of London found in a Soho shop a manuscript record book of the small tithes of Ecton parish in Northhamptonshire, from the year 1640 to about 1770. In this parish the family of Benjamin Franklin had been established before the emigration of his father, Josiah Franklin, to Boston in 1682. Wake passed it on to Thomas Carlyle, who, remembering his friends in New England, sent it to Edward Everett in Boston. In a letter written December 19, 1854, which has recently been acquired by the Library, Carlyle described Everett's delight to the book's original purchaser:

Dear Sir,

We have not heard of you this long while, and I have almost lost your address. But I am vividly reminded of you today, by a letter from Mr. Everett of Boston in America; who *has,* at last, after such delay, got into his hands the old Franklin Tithe-Book you were kind enough to give me; and is delighted and overjoyed with it. He is to have it *bound,* "as if it were a very Iliad"; presented to the New England Historical Society; produced solemnly at the Inauguration of some monument they are building to Franklin in Boston, with &c &c. In short, never were a few shillings better laid out, than those by you in the purchase of that old Tithe-Book, in the Shop in Soho-Square; it would give you real pleasure to see what pleasure it gives now when arrived at its right place.

If this find you, call again (say on Sunday first, about the Noon time); ask for Mrs. C. if I am busy; and she will read to you the letter itself so far as relates to this business; and be very glad to see you again over and above.

With many kind regards, I am always,

Yours sincerely

T. Carlyle

Everett did not find occasion to present the volume to the Massachusetts (not the "New England") Historical Society until more than two years later at its annual meeting in April 1857. Clippings from the Boston *Daily Courier* of April 10, which he immediately sent to England, were marked by Carlyle "Boston (N. End) rec'd April 25th — T. C.," and forwarded to Mr. Wake, a man with a wary eye on posterity, who carefully annotated and preserved the papers. Carlyle had by this time quite forgotten Wake's address, and left it to John Ruskin to fill in the address to which the clippings were sent.

The newspaper article quotes Mr. Everett's "eloquent" address, which furnishes a solemn account of the circumstances surrounding the "venerable relic." The speech was considerably embellished by two letters from Carlyle. "Mr. Lawrence [the painter] carries for me a little packet to your address," begins the first, "a strange old brown MS, which never thought of travelling out of its native parish . . . but which now finds its real home on your side of the Atlantic." The faded ink conjures up for Carlyle "the primeval (or at least *prior*-evil) Franklins," still at their forges, black-knuckled and hob-nailed.

After explaining how he has chosen to present the book to Boston at the inauguration of a bronze statue of Franklin recently erected at the City Hall, Everett quotes from another letter. "A poor half-foolish and yet partly very serious and worthy old object," Carlyle wrote, "has been rescued from its vague wanderings over cosmos and chaos, and at length helped into its right place in the creation; for which small mercy let us be thankful." In that right place it still lies in its prepossessing binding, with the Carlyle letters copied into the blank pages. **E. G.**

Ten Books

The Autobiography of Science. Edited by F. R. Moulton and J. J. Schifferes. Doubleday, Doran. 1945. 666 pp.

THE editors have selected one hundred pieces from the writings of the most influential scientists, from the time of the Egyptian papyri to our own days, to illustrate their discoveries. The anthology covers all fields of science — medicine, biology, chemistry, astronomy, anthropology, etc. to modern physics. It is indeed this last section, some fifteen papers discussing the development of atomic science, that will attract the reader at once. During the last forty years, without the general public realizing it, changes have occurred which may have more stupendous consequences than anything that history has known. Nineteenth-century scientists regarded the atoms as the foundation stones of the universe. The very word "atom" — derived from the Greek "atomos" — means "indivisible." A British scientist, J. J. Thomson, was the first to discover the existence of the electron, a particle smaller than the atom, and with this began the science of the intra-atomic world. Ernest Rutherford enunciated the idea that an atom could be compared to the solar system, having a nucleus analogous to the sun and electrons revolving about it like planets. The discovery of radium provided the experimenter with powerful sources of radiation suitable for examining the nature of the radiation emitted by the radioactive bodies. Max Planck propounded his quantum theory, which helped to measure and calculate the changes in energy. Then Niels Bohr, the Danish scientist, wedded the quantum theory to the atomic structure. It was his idea, the editors write, that "if one wanted to regard the ever-changing atomic structure as a nucleus around which electrons revolved in planetary orbits, he must further assume that the orbits of the electrons have a few stationary states and that radiation is emitted only during the passage of the electron from an orbit of higher energy to one of lower energy." Atom-smashing became a reality with the invention of the cyclotron by Ernest O. Lawrence. A last chapter could be compiled from newspaper accounts of the use of the atomic bomb. "The atomic bomb," the director of the Los Alamos laboratory said, "may be a matter of life or death for the world." The words have been so often used in headlines and ordinary talk that people hardly realize that the scientists mean just that. (*Z. H.*)

The Annihilation of Man. By Leslie Paul. Harcourt, Brace. [1945.] 214 pp.

THE author seeks escape from the inherently amoral scientific view of the universe. He recognizes that the sciences have equipped man with an unexampled control of the material world, but they have also made possible hitherto unimagined horrors. "These disasters," he writes, "offset the increased well-being in material things made actual or potential by the advance of technics, or the improved health or longevity made actual or potential by the advance in medicine and prevention; for these after all are only of value if you are permitted by a reasonable system of society to enjoy them, or if you are not killed or maimed in a war about them." He desperately tries to prove that there are also other ways of apprehending the truth. Chief among these is religious experience. Mr. Paul sees the solution for mankind in pure Christianity. (*Z. H.*)

The Yogi and the Commissar. By Arthur Koestler. Macmillan. 1945. 247 pp.

THROUGH his *Scum of the Earth,* a record of his experiences in the Spanish Civil War and during the collapse of France, and then through his *Darkness at Noon,* a psychological novel about the Soviet purges, Mr. Koestler has risen to become the spokesman of the disillusion and bewilderment of the Leftist Intelligentsia. This new volume presents his recent essays, still searching for orientation. The first, which gave the title to the book, "The Yogi and the Commissar," shows the two extremes of approach to the problems confront-

ing us. The Yogi believes in a change from within and the Commissar in a change from without. Both attempts have proven unsuccessful; only a synthesis of the saint and the revolutionary could produce an efficiently moral man. Whether we are capable of achieving such a synthesis, Mr. Koestler does not pretend to know; he believes, however, that if the answer is in the negative there is no hope of preventing the destruction of civilization. The first part of the book consists of short papers on a variety of subjects. Perhaps the most characteristic is "Knights in Rusty Armour," in which the author suggests that the War has been fought along nationalistic and not ideological lines, that the latter are indeed on the defensive. Yet the recent British elections seem to invalidate Mr. Koestler's diagnosis. The larger part of the book is devoted to an analysis of the "Soviet Myth and Reality." To suppression of facts, such as the 1932–33 famine in the Ukraine, and to direct methods of propaganda are due the general ignorance about Soviet affairs. Mr. Koestler claims that there is no real socialism in Russia. "The doctrine of the unshaken fundaments," which apologists of the Stalin regime offer as an excuse, cannot justify the trend of developments. Mr. Koestler does not seem to be impressed even by the achievements of the Soviets in the War. Considering the vast population of the country, he regards the Soviet victory as something which could have been expected — a view which may help the reader to appraise Mr. Koestler's attitude. (*Z. H.*)

The Pattern of Soviet Power. By Edgar Snow. Random. 212 pp.

As a journalistic attempt to explain the Soviet's new psychology and domestic policies, this book is important. The author brings close to us Russia's tragic loss of population and resources, and her determination to restore both; hence the laws strengthening the institution of marriage, and the paternalistic interest of the state towards children and mothers. The re-establishment of the Church, the new formalism in the education system, and the comparative autonomy of White Russia and the Ukraine are not an admission of failure on the part of the Bolsheviks; they are rather an effort to integrate everyone into the Soviet organism. Much space is given to foreign policy — to Russia's attitude toward Germany and Japan, to her activities in the Balkans. Undoubtedly, Mr. Snow concludes, Russia's influence will be great, both economically and politically; and while she is not one to ignore this influence, she is weak and exhausted — she is not an aggressor. (*G. L.*)

General Education in a Free Society. Report of the Harvard Committee. Harvard. 1945. 267 pp.

SELDOM do we find a volume of almost revolutionary ideas so unanimously accepted and approved of by educators as this report. It is the result of two years' labor by a group of distinguished professors, appointed by President Conant to investigate the problems of general education in both school and college. The report first surveys briefly the rise of American schools from 1870 to 1940. During this period the general population increased three times and the high school enrollment was multiplied ninety times. This abnormal growth was one of the principal factors which affected education, and no system, however ideally planned, could have avoided conflict with this unforeseen force. Rapid social change, rural and urban conditions, political control of schools, moving pictures, radio, have all left their impact on the schools, resulting in disjointedness and unbalance. A general education program must meet these issues and develop a new curriculm, not for the individual student but for the good of all. The supreme need of American education, the report states, is for unity of purpose and thought, and emphasis should be placed on a sense of heritage, the clarification of the past about what is important in the present. Then the essential areas of knowledge must be taught: natural science, an understanding of our physical environment; social studies, an understanding of our social environment; and the humanities, an understanding of man in relation to himself. Another aim of liberal education is to develop such abilities as ef-

fective thinking, making revelant judgments, and discrimination among values. These main principles are fundamental for high school students and if properly inculcated will carry over to college life. Chapter five deals with the problems of Harvard College. This report is an indication of a future scholastic pattern. because the activities of Harvard College are an influence on every institution of higher education in America. (*A. L. M.*)

The Story of the Dutch East Indies. By Bernard H. M. Vlekke. Harvard. 1945. 233 pp.

THIS authoritative outline of the turbulent history of the Netherlands Indies — the so-called Indonesian archipelago, which includes Sumatra, Java, Bali, Borneo, Halmahera, and Celebes, with a total population of over seventy million — takes into consideration the traditions and motives of the natives. The first European interference began when the Portuguese conquered Malacca in 1511. Trade in the rich spices of the Maluccas drew the Portuguese to these islands, but by 1570 the revolt of the natives ended their power. Forty years later the Dutch navigators penetrated the settlements; the East India Company acquired control over the islands' Asiatic trade. Settlers came from Holland, a number surviving the ravages of the climate and pestilence. An experiment with coffee trees developed into enormous crops and profits, based on the exploitation of the Javanese peasants. When the Netherlands became a part of Napoleon's empire, Great Britain attacked the enemy in the East Indies, with the result that Java and its dependencies became British, but were restored to the Netherlands after Napoleon's fall. The later liberal Dutch colonial policy and labor reforms have proved fruitful; the Indonesians refused all overtures of Japan to join her co-prosperity sphere, and the loyal stand of the islands in the present was is known. (*M. M.*)

Primer for White Folks. Edited by Bucklin Moon. Doubleday, Doran. 1945. 491 pp.

THIS collection of writings by Negro and white authors brings to light the various aspects of the Negro question. In the first part of the book W. E. B. DuBois, Henrietta Buckmaster, Carey McWilliams, and others picture Negro culture since its African origins, the black man's bondage and fight for liberty in the eighteenth and nineteenth centuries, and his gradual abandonment to his plight in the White South. The second section consists of some twenty short stories by Erskine Caldwell, James T. Farrell, Dorothy Parker, Richard Wright, Langston Hughes, and many more of like talent. They depict the prejudice, ignorance, and hatred the Negro has to contend with; the way a superiority complex infiltrates into the minds of the white children; the discrimination amongst Negroes between lighter and darker ones; the hypocrisy of many who think themselves free of prejudice; and finally the downright cruelty of the "master race." The anthology ends with a discussion of the problem as it stands today, by Wendell Willkie, Roi Otley, Lillian Smith, and others. Out of their frank appraisal of the situation certain solutions emerge: education, bold political platforms demanding federal action to stop Jim Crow legislation and the condonance of it by courts, and, perhaps most of all, a will to end now what the 13th, 14th, and 15th amendments should have terminated — the subservience of one race to another. (*G. L.*)

Against These Three. By Stuart Cloete. Houghton Mifflin. 1945. 472 pp.

THIS is a history of South Africa in the nineteenth century, and the "three" are the men who played primary roles in it. Lobengula is one, a black priest-king of the Matabele, here portrayed as a peace-loving savage who was betrayed for gold. Paul Kruger is the second, introduced to the story when he was a boy of ten, moving in the Great Trek of the Boer cattlemen to the north and east of the Orange River. In 1848 this territory was declared British and Boer resisters were shot, but at the Saud River Convention, four years later, Great Britain recognized the independence of the Transvaal. The following year, Cecil Rhodes, the third of the group, was born. A consumptive, at the age of eighteen he went to South

Africa for his health. At that time Kruger held the position of Commanddant General of the new South African Republic. Rhodes, vowing that he would secure this rich country for the British Empire, in time returned to it to become the first and greatest of the African millionaires and Prime Minister of the Cape Colony. The discovery of gold and diamonds in 1870 had led to plunder and war. Rhodes, by conquest and purchase, gained for Great Britain the territories that now make up the two Rhodesias. Lobengula fell a victim to Rhodes's greed and treachery, dying while he was trying to flee. Rhodes died a few years later, six months before the end of the Anglo-Boer War in 1902. Kruger died two years afterward, an exile in Switzerland. (*E. H.*)

Saints and Strangers. By George F. Willison. Reynal and Hitchcock. 1945. 513 pp.

It was their desire to restore Christian faith to "its primitive order, libertie, & bewtie" that launched the Puritans on the course that was ultimately to effect the momentous separation of Church and State. Denouncing the English Church as "that pudle of corruption," they maintained the right to secede, separate, and organize themselves under a mutual covenant. This profession of faith was tantamount to treason and Separatists were hanged, drawn and quartered with dispatch, or left to rot in filthy dungeons. Let it not be thought, though, that "ye unspotty'ed Lambs of the Lord" were fleecy white; their adventures in Holland where they fled after a fruitless plea to King James for liberty of conscience, are studded with irregularities of conduct, which provide comic relief for an otherwise tragic drama. The voyage, the landing, the fearful struggles against desperate hunger and illness and death, the threat of the unknown wilderness (not to mention the treachery of the corporation which had financed and then stranded them), their burden of debt, and the insecurity of their patents to the land are recounted in sober prose that contrasts effectively with the gayer style of the earlier Elizabethan portion of the book. If the story, which closes with the absorption of the Plymouth settlement by the Massachusetts Bay Colony, debunks the sentimental nineteenth-century version of the Pilgrim history, it also charges it with the vigor that rightly belongs to that great saga. Willison's book, profoundly scholarly, has obviously been a labor of love. Its style and manner are witty and charming. (*A. M. B.*)

Painting and Painters. By Lionello Venturi. Scribner. 1945. 250 pp.

Lionello Venturi, professor of art history and one-time director of various Italian museums, has an ability to communicate the fundamentals of art criticism so subtly that the reader is beguiled from arbitrary preference into a personel creative experience almost without realizing it. The book is divided into ten chapters ranging from the humanistic revelation of man (Giotto), the glorification of physical beauty which initiated the trend toward "art for art's sake (Raphael), the idealization of the human body (Michaelangelo), and its treatment as a shape of the transcendental (El Greco) to the modern discard of spatial relations (Picasso) and the exchange of coherent personality for fragments of intense exercises in emotion (Chagall). Each chapter is preceded by five or six illustrations which progressively demonstrate the discussion. Professor Venturi is objective, above all. "The artistic personalities of contemporary painters," he writes, "must be judged as we judge the artistic personalities of painters of any time, accepting all the data they offer us, as far as their aims and means are concerned, and checking their results to see whether or not they belong to eternal art." But what is eternal art? By what norm shall one judge the quality of aims? The aim of pure emotion, for example, may call to mind Lewis Carroll's poem, "'Twas brillig and the slithy toves did gyre and gimble in the wabe!" Carroll's aim had been undoubtedly realized, but who would confuse it as in an expression of the eternal values with the line, "Though I walk through the valley of the shadow of death?" Some omissions are noted, principally the great masters of the Flemish, Dutch, and German schools. (*A. M. B.*)

Library Notes

The Hawthorne Letters

"EDITING Hawthorne's Notebooks" is the third article written by Professor Stewart based upon the group of letters written by Mrs. Hawthorne to Mr. and Mrs. James T. Fields which the Library acquired a few years ago. The first two articles, "The Hawthornes at the Wayside, 1860–1864" and Hawthorne's Last Illness and Death," appeared in the September and October 1944 issues of More Books. Two more articles, one dealing with Mrs. Hawthorne's financial difficulties and the other with her quarrel with James T. Fields, will be published in the near future.

Pioneers of the Black Hills

ONE of the first expeditions into the territory of the hostile Sioux nation is described in a volume recently bought by the Library. *Pioneers of the Black Hills, or Gordon's Stockade Party of 1874*, written by David Aken and printed at Milwaukee about 1876, is the title of the story.

Twenty-five men and one woman started from Sioux City, Iowa, in October 1874, taking some thirty oxen, fire arms, tents, and six months' provisions. Their object was to retrace the route through the Black Hills traversed by General Custer in the previous spring under Government auspices. Rumor ascribed to the region — an area near the southwest border of South Dakota — vast gold deposits and magnificent scenery, but the Sioux Indians, still untamed, held it as a sacred province, and summarily massacred any intruders. Custer's proceeding, Aken wrote, "was considered at the time one of the most perilous trips that this brave and daring man had ever undertaken."

Gordon's party set out quietly, marking their wagon loads with the name of the last village on their route, so as to deceive enquirers. They were strangers to one another, men from all parts of the country, but each was — or believed himself to be — a determined adventure seeker, and most were experienced hunters or explorers.

David Aken, one of the group, writes solely to record the events of the trip, perceiving that simple clarity of treatment allows each episode to create its own dramatic effect. Excitement arose at once. One man attacked another, and the party agreed to hang the first person who threatened the use of arms from then on. Twice the author was caught by Indians when off alone hunting. They bound him, ready to burn at the stake, but he was saved each time by a courageous squaw. After seventy-eight days' journey, the party reached Custer's Park, a beautiful mountain plateau abounding in game. They built a stockade to hold off the Indians and shot deer to add to their meager food supply.

Finally, a government party — the third sent out to forestall the illegal expedition — caught up with the men. After six and a half months they were returned to Sioux City. But the excursion had been fruitful. One or two prospectors among the group had secured enough gold to convince outsiders that there were indeed deposits. Rapidly thereafter the Black Hills lost their pristine isolation. T. C.

Sheridan Ford

MISS Evelyn Grantham, author of the recently published article "The Gentle Art of Making Enemies," received a letter from Mr. Frederick W. Coburn of Lowell, Massachusetts, which contains valuable information about Sheridan Ford, Whistler's antagonist. Mr. Coburn is a well-known writer on art as well as a historian of Lowell. We are glad to print, with his permission, his letter:

Dear Miss Grantham,

Here is an interested reader of your article on "The Gentle Art of Making Enemies" in More Books, June 1945. The Whistler letters which you publish came, presumably, from the estate

of Don C. Seitz who handled the effects of Sheridan Ford, deceased March 21, 1922. The former of the two letters was published in an article by Mr. Seitz in *McNaught's Monthly,* of which I have a cutting but not the date of publication. The title was "Echoes from Whistler's Trumpeter."

Seitz's version of the beginning of the Whistler-Ford quarrel (with which you may be familiar, but it is certainly amusing as well as pertinent) is this:

"Ford put items in his book that were not at all creditable, one of which was a letter from Oscar Wilde, which accused the artist of lying. This Whistler desired omitted. Ford declined and a furious dispute resulted, after which the trumpeter departed in high dudgeon. The effect of the quarrel was to bring about his dismissal as official scribe I find among the materials left me by Mr. Ford his letter conveying the *congé*. It reads: . . . ." (And then follows the letter as you have quoted it.)

While it may be true that the international career of Sheridan Ford was ended by his affair with Whistler, I believe, still on the authority of Don Seitz, that at Dundee, Michigan, he went into American politics and had creditable enough activities. It would be interesting to know whether among the effects handled by his executor there were any other Whistleriana. My late friend Norman Talcott, of Lexington, was a friend of Seitz, and I had from him two or three years ago a suggestion of writing to one of the latter's surviving family about such a possibility. I neglected to do so. Very likely I should have found that everything from the Michigan man's archives had been dispersed long ago.

Sincerely yours,
Frederick W. Coburn

A Christmas Greeting from Lewis Carroll

LEWIS CARROLL created a realm of most exciting fantasy; but his life as Charles Lutwidge Dodgson, a professor of mathematics, was uneventful. The university don set aside the routine of his days at Oxford only for short vacation trips, sometimes visiting Sunderland, a town near Southwick, the home of his sister, Mrs. Collingwood. He claimed that the long series of his friendships with little girls represented "three-quarters" of his whole interest in people. In the following letter, addressed to the father of two of these favored children, the author speaks of *Through the Looking Glass,* the sequel to his *Alice's Adventures in Wonderland.* Dodgson mentions a "little Xmas greeting," which is to be included with the presentation copies of the *Looking Glass.* "My own feeling," he writes, "was a longing to say *something* in a more real character than a mere comic writer." One can only guess at the contents of this greeting, but it must have been remarkable indeed to add to the art of the "mere comic writer." The letter is printed here in full:

Christ Church, November 27,71.
My dear Jebb,

I am too busy today for more than just a few lines to thank you for your letter, and to say that I am very well (I am never otherwise, I am thankful to say). I wish I could have got down to see you, but there was no convenient opportunity. For Xmas vacation I cannot promise anything yet — having no idea where I shall be: perhaps I may be going to Sunderland. Where shall you be when you go North?

I hope you, and Mrs. Jebb, and your dear girls, are all well. I enclose for the latter, with my love, two copies of the little Xmas greeting which is going to be stuck into each copy of "Through the Looking Glass," the little book which I hope will be out in about 3 weeks. Tell me if you think it very incongruous to put such a thing into a book of nonsense. My own feeling was a longing to say *something* in a more real character than a mere comic writer.

Which girl shall I send the "Looking Glass" to? Edith has the English and German, Alice-Florence only the French: so *she* seems to have most claim, if she does not think herself too old.

Ever sincerely yours,
C L Dodgson

Through the Looking Glass was published in December 1871, five years after the first *Alice* had appeared. It sus-

tained the author's popularity. One of the Jebb girls, Edith, herself received letters from him, short notes sometimes including a pen-sketch of a funny face and a bright anecdote or two. Among those published, two are dated 1870, one 1875, and the last 1879, Edith Jebb later became Mrs. Borough. T. C.

A Good Husband for Five Shillings

SIR RICHARD STEELE occasionally ventured from sentimentalism *à la mode* into satirical commentary on the manners and morals of his day, using as mouthpiece "Isaac Bickerstaff" of the *Tatler,* which appeared three times a week between 1709 and 1711. The Library has acquired an independently published pamphlet, of the year 1710, whose title reads: *A Good Husband for five shillings, or Esquire Bickerstaff's Lottery for the London-Ladies.* Opposite is a rather ambiguous engraving of mock-elegant proportions. "In consideration that a vast Number of Brave-fellows, as well as Beaus, Blockheads, Libertines, and Scoundrels, have sacrificed their Lives in the Service of their Country" during recent warfare, Steele begins, it is agreed by certain "Well-wishers to the Fair Sex" that a lottery be held "wherein those that want Bed-fellows in an honest Way will have a fair Chance to be Well-fitted."

The prizes to be awarded interested ladies constitute a somewhat dubious list. The golden apple is, like Steele himself, a Whig, but garnished with two thousand pounds per annum, eagle eyes, and prominent nose. The list goes on to offer "three Tom Doubles, or Notorious Turn-Coats," who can cringe and compliment like a French dancing master; "Soul Physicians very famous for removing all Obstructions in the tender Consciences of Maid Servants"; "Seven Trading Quakers," of whom Steele guesses "their humdrum Sanctity to be all a Cheat, their God to be Mammon, their Religion to be Craft, their private Devotion . . . drinking Lustily"; "young spruce Beauish non-fighting Officers," the darlings of their mothers, dressed in more gold lace than a hostess wears on her red petticoat; law clerks "as well Skill'd in Fleecing . . . as a Welsh Mountaineer in cliping the Beards and Tails of his Goats"; and finally, the town bullies, with "Huge Bodies and little Souls . . . very desperate where there is no danger."

The pamphlet, with its catalog of petty flagrancies, concludes with instructions as to the drawing of tickets, and a note to such ladies as may think it derogatory to attend so unseemly an affair: "they are desid'd to take Notice that they may stand without side and peep in at the Windows." E. G.

A Selected List of Books Recently Added to the Library

This list should be used in conjunction with Books Current, *a bi-monthly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* Books Current *only.*

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Maki, John McGilvrey. Japanese militarism; its cause and cure. Knopf. 1945. DS843.M3
"Our statesmen must attack the political, economic, and social structure in Japan that has encouraged the development of militarism."—*P.* 10. The author, an American of Japanese descent, traces the history of the military and economic oligarchies, of emperor worship, the authoritarian state, and other institutions.

Thompson, James Matthew. The French revolution. Oxford Univ. 1945. xvi, 591 pp. Plates. DC161.T47
"The fifty best books on the revolution": p. v-vii.

Civilization. Historiography

Bodin, Jean, *1530–1596.* Method for the easy comprehension of history . . . Translated by Beatrice Reynolds. Columbia Univ. 1945. D16.B65
Jean Bodin was a sixteenth-century humanist and jurist, author of the *Republic.*

Durant, William James. The story of civilization. Simon and Schuster. 1935–44. 3 v. CB53.D85
Contents. — I. Our oriental heritage. — II. The life of Greece. — III. Caesar and Christ.

Webster, Hutton, and Edgar Bruce Wesley. World civilization. Heath. [1944.] CB57.W4 1944

World War II

[Columbia broadcasting system.] CBS news on D-day. [New York. 1945.] D743.5.C6

Huot, Louis. Guns for Tito. L. B. Fischer. 1945. D766.6.H8
A first-hand account, full of adventures, of the establishment of Marshal Tito's supply lines across the Adriatic.

Jewell, N. L. A. Secret mission submarine, by N. L. A. Jewell . . . as told to Cecil Carnes. Chicago, Ziff-Davis Pub. Co. [1945.] 159 pp. D784.G7J4

Johnson, Walter. The battle against isolation. Univ. of Chicago. [1944.] E744.J66
In this "study of America from 1939 to Pearl Harbor" the author records and interprets particularly the work and influence of William Allen White and the Committee to defend America by Aiding the Allies.

Maugham, Frederic Herbert Maugham, *viscount.* The truth about the Munich crisis. London, Heinemann. [1944.] DA586.M35

Miller, Max. The far shore. McGrawHill. [1945.] D811.M523
A Lieutenant Commander of the Navy gives a human, informal account of the landing of men and supplies in Normandy and further operations in the Mediterranean. Illustrated with numerous excellent photographs.

Pezas, Mikia. The price of liberty. New York, I. Washburn. [1945.] D811.P48
Written in English by a Greek who went to school in Chicago, the book gives "a clear, faithful, unbiased picture of the Greek people in peace, in war and in bondage." The author fought with the Greek forces in North Africa.

Pruszyński, Ksawery. Poland fights back; from Westerplatte to Monte Cassino. Roy

Publishers. [1944.] D765.P8 1944
A Polish army officer's narrative of action and adventure by Polish units on various fronts, including France and Syria.

St. John, Joseph F. Leyte calling. Vanguard. 1945. D767.4.S3

Steel, Johannes. The future of Europe. Holt. [1945.] D825.S8

Stevens, Edmund. Russia is no riddle. Greenberg. [1945.] DK273.S8
The author, a war correspondent who has lived more than five years in Russia, married to a Russian, gives first-hand accounts of his experiences, bringing the narrative down into 1944. He reports on the Teheran Conference, the siege of Leningrad, the Soviet relation with Roumania, the treatment of German prisoners of war, the American air bases in the USSR, and many other situations.

Tolischus, Otto David. Through Japanese eyes. Reynal & Hitchcock. [1945.] DS845.T6
"The truth about Japan's 'Master race' doctrine and 'Holy War' for world conquest — told by her own spokesmen — as startling as Hitler's 'Mein Kampf.' "

Tweed, George Ray. Robinson Crusoe, USN.; the adventures of George R. Tweed, RmIC on Jap-held Guam as told to Blake Clark. McGraw-Hill. [1945.] D811.T9
The remarkable adventures of Warrant Officer George Tweed of the U. S. Navy, who with as much ingenuity and less equipment than Robinson Crusoe, maintained himself for months on Guam, evading capture by the Japanese, until he was rescued by American warships.

U. S. Department of State. War documents. [Washington. 1944.] *9940.53A5

Wilson, Earl J., *and others.* Betio beachhead; U. S. Marines' own story of the battle for Tarawa. Putnam. [1945.] D767.917.W5
An account documented and written by four marines who went through the battle: Captain Earl J. Wilson, and marine combat correspondents Master Technical Sergeants Jim G. Lucas, Samuel Shaffer, and Staff Sergeant C. Peter Zurlinden.

Language. Composition

Einarsson, Stefan. Icelandic: grammar texts glossary. Johns Hopkins. 1945. PD2413.E5

Rodd, Marcel. 10-in-1 dictionary of basic language in French, German, Italian . . . New York, Ackerman. [1945.] *P361.R6

Woolley, Edwin Campbell, *1878–1916, and others.* Handbook of writing and speaking. by Edwin C. Woolley, Franklin W. Scott, J. C. Tressler. Heath. [1944.] PE1408W73 1944

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History of Literature

Anthony, Katharine Susan. The Lambs; a story of pre-Victorian England. Knopf. 1945. PR4863.A6

Bingham, Millicent Todd. Ancestors' brocades; the literary debut of Emily Dickinson. Harper. 1945. PS1541.Z5B53
The author, whose mother, Mabel Loomis Todd, was the first editor of Emily Dickinson's poems, explains why the publication of the poems by the original editors stopped in 1896, thereby exposing a strange law-suit and the sinister character of Emily Dickinson's sister Lavinia.

Haight, Elizabeth Hazelton. More essays on Greek romances. Longmans, Green. 1945. PA3267.H32

Remos y Rubio, Juan N. José. Historia de la literatura cubana. Prologo por Jose Maria Chacon y Calvo. [Habana, Cuba.] 1945. 3 v. PQ7371.R4 1945
Contents. — I. Origenes y clasicismo. II. Romanticismo. III. Modernismo.

Sensabaugh, George Frank. The tragic muse of John Ford. Stanford Univ. [1944.] PR2527.S4
An essay at determining Ford's place in English drama. "Thus whether John Ford is high priest of decadence or prophet of a modern world is a critical problem yet unsolved."—*P. 4.*

Slochower, Harry. No voice is wholly lost — writers and thinkers in war and peace. New York, Creative Age Press. [1945.] PN771.S55
A survey of the literature of the past quarter century, with special consideration of spiritual and philosophic trends.

Spell, Jefferson Rea. Contemporary Spanish-American fiction. Univ of North Carolina. 1944. PQ7082.N7S6

Turner, Walter James, *editor.* Romance of English literature. New York, Hastings House. [1944.] PR85.T8
Contents. — The English Bible. By Sir Herbert Grierson. — The English Poets. By Lord David Cecil. — British Dramatists. By Graham Greene. — British Historians. By E. L. Woodward. — English Diaries and Journals. By Kate O'Brien. — British Philosophies. By Kenneth Matthews.
Half-title: "'Britain in Pictures."

Poetry and Drama

Shakespeare, William, *1564–1616.* Hamlet, édition bilingue, traduction nouvelle de André Gide. New York, Pantheon Books. [1945.] PR2779.H3G5

Wavell, Archibald Percival Wavell, *Viscount, editor.* Other men's flowers. Putnam. [1945.] PR1175.W33 1945
The Viceroy of India has gathered nearly four hundred poems, all of which he knows by heart either wholly or in part. Beginning with Francis Thompson's "Hound of Heaven," the collection includes a large variety of lyric poems, ballads and narrative poems, ranging from the Elizabethans to Chesterton, but generally excluding recent verse.

Stories

Burnett, Whit, *editor.* Time to be young; great stories of the growing years. Lippincott. [1945.] PN6071.C5B8
"A Story Press book."

Cronin, Archibald Joseph. La dame aux oeillets; roman. (Version française de Paul Du Bochet). Genève. [1944.] 249 pp.
Cover dated 1942. PR6005.R68D3

Harte, Bret, *1836–1902.* Tales of the gold rush . . . illustrated by Fletcher Martin, with an introduction by Oscar Lewis. Heritage Press. [1944.] vii–xii, 223 pp. PS1824.H4
Contents. — The Luck of Roaring camp. — The outcasts of Poker Flat. — Miggles. — Tennessee's partner. — Brown of Calaveras. — The idyl of Red Gulch. — The Iliad of Sandy Bar. — The poet of Sierra Flat. — How Santa Claus came to Simpson's bar. — An Apostle of the Tules. — An ingenue of the Sierras. — A protegee of Jack Hamlin's. — Prosper's "Old mother."

Vercours, *pseud.* The silence of the sea, by Vercors. Translated by Cyril Connolly. Macmillan. 1944. xiv, 47 pp. PQ2603.R924S52
Translation of "Le Silence de la Mer," a delicate tale about the German occupation of France in World War II.

Local History

Burt, Maxwell Struthers. Philadelphia, holy experiment. Doubleday, Doran. 1945. F158.3B96
A novelist's colorful history of Philadelphia.

Gray, James. Pine, stream and prairie: Wisconsin and Minnesota in profile. Knopf. 1945. F586.G75
The author recreates the peculiar flavor of life in the "Heartland" states and describes its various phases. The chapter "Voices in a quiet Room" treats of six creative thinkers of Wisconsin and Minnesota.

Webster, Clarence Mertoun. Town meeting country. Duell, Sloan & Pearce. [1945.] F4.W4
A history of the New England town, its life and mores, from Colonial times into the present.

Medicine. Hygiene

Binger, Carl. The doctor's job. Norton. 1945. R708.B5974
This book by a practising physician and teacher of medicine has won the Medical Award offered by Norton & Co. for books on the medical profession written for laymen. It treats in a lively, comprehensible manner of the relation between doctor and patient, medical etiquette, the problem of fees; psychiatry, psychoanalysis, and psychosomatic medicine; various diseases, and the prevention of illness; hospitals, outpatient departments, and socialized medicine.

New York City, Mayor's committee on marihuana. The marihuana problem in the city of New York. Lancaster, Pa., Jaques Cattell Press. [1944.] HV5822.M3N4
"Sociological, medical, psychological and pharmacological studies" of the use and effect of marahuana smoking, made by a special committee at the request of Mayor LaGuardia.

Richardson, Henry Barber. Patients have families. Commonwealth Fund. 1945. RC73.R5
A study of the family as a unit of illness and of treatment. "The profession of medicine progressed from the diseased organ to the total personality of the patient, and is now ready for the concept of the individual as a member of a family in its community setting."—*Introduction.*

Withington, Alfreda. Mine eyes have seen; a woman doctor's saga. Dutton. 1941. 311 pp. R154.W54A3

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Fighting forces series.

Massachusetts. Committee on public safety. 1940– Laws concerning civilian defense in Massachusetts. Prepared for Technical advisory committee of the Massachusetts Committee on public safety by Irving A. Isaacs, chairman, Subcommittee on organization. [Boston.] 1944. *UA928.M4A5 1944=9355.22A5
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National geographic society, Washington, D. C. Insignia and decorations of the U. S. armed forces, by Gilbert Brosvenor, J. R. Hildebrand, Arthur E. Du Bois [and others] . . . Revised edition. December 1, 1944. Washington. 1945. UC533.N3 1945

Wilson, Eugene E. Air power for peace. McGraw-Hill. [1945.] UG630.W54

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Apel, Willi. Harvard dictionary of music. Harvard. 1944. x, 826 pp. Illus. *ML100.A64 1944a
Restricted to musical topics, omitting biographical articles.
Includes bibliographies.

Bachner, Louis. Dynamic singing, a new approach to free voice production . . . with an introduction by Marjorie Lawrence. L. B. Fischer. [1944.] ix, 144 pp. MT825.B14

Buck, Percy C. Psychology for musicians. Oxford Univ. 1944. viii, 115 pp. Illus. ML3830.B86

Einstein, Alfred. Mozart, his character, his work. Oxford Univ. 1945. x, 492 pp. *ML410.M9E55
Catalogue of works: pp. 473–483.

Ellington, Duke. Duke Ellington piano method for blues. Robins Music Corp. 1943. 44 pp. Illus. MT239.E4

National music council. Bulletin. v. 3, no. 3– Apr. 1943– [New York. 1943– *ML27.U5N42

Stebbins, Lucy Poate, and Richard Poate Stebbins. Frank Damrosch; let the people sing . . . foreword by Walter Damrosch. Duke Univ. 1945. xi, 273 pp. Plates. ML423.D13S8

Westrup, Jack Allan. British music . . . 11 photographs. Pub. for the British Council by Longmans, Green. [1944.] 39 pp. ML285.W48 1944
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Scores

Bernstein, Leonard. I hate music! A cycle of five kid songs for soprano. New York, Witmark. [1943.] 16 pp. M1621.4.B47 I 2
With piano accompaniment.

Boccherini, Luigi, *1743-1805.* Three trios, opus 9, for two violins and cello (W. Altmann). International Music Co. [1943.] 3 pts. M351.B663p op.9.A4

Coates, Eric. Four centuries, suite. Boosey and Hawkes, Belwin. [1943.] 160 pp. Full score. *M1003.C63F6
Contents. — 1. Prelude and hornpipe. — 2. Pavane and tambourin. — 3. Valse. — 4. Rhythm.

Copland, Aaron. Our town, three piano excerpts from the film score by Aaron Copland. Boosey & Hawkes. [1045.] 10 pp. M176.C65 O 9

Finney, Ross Lee. Slow piece. South Hadley, Mass., Valley Music Press. [1943.] 6 p. M1145.F38S5
Reproduced from manuscript copy.
Score (string orchestra.)

Foss, Lukas. The prairie, secular cantata for full chorus of mixed voices with soprano, alto, tenor, and bass soli and orchestra . . . poem by Carl Sandburg. Schirmer. 1944. 134 pp. M1533.F68P7
Vocal score with piano accompaniment.

Händel, Georg Friedrich, *1685–1759.* Amaryllis, suite for orchestra, arranged by Sir Thomas Beecham; orchestral score. Boo-

sey & Hawkes. [1943.] 67 pp. *M1003.H135 O 62
Principally arrangements of instrumental music from Terpsichore and the second version of Il pastor fido.

— Sonatas for flute and piano; a study version by George Barrère. Boston Music Co. [1944.] 2 v. in 1. and pt., 2 v. in 1.
Piano score and part. M242.H35

Howard, John Tasker. Mosses from an old manse, ballade for string orchestra after Hawthorne. New York, Edition Musicus. [1944.] 7 pp. *M1145.H8M6

Johnson, Hunter. For an unknown soldier. South Hadley, Valley Music Press. [1944.] 7 pp. M1105.J66F6
Reproduced from manuscript copy.
Score: flute and string orchestra.

Kramer, Alexander Milton, *editor*. United nations folk songs and dances . . . Compiled and edited by Alex. M. Kramer, piano arrangements by Harold Potter. New York, Edwards Music Co. 1943. 64 pp. M1627.K7U6

Kreisler, Fritz. An assembled edition of original pieces and arrangements for violin and piano. New York, C. Foley. [1917–41.] 4 v. in 1 and 4 pts. in 1 v. Illus. M217.K75
Scores: violin and piano and parts for violin.

Milhaud, Darius. Cantate de la paix. Cantata of peace, for full chorus of mixed voices (eight parts) a cappella. [Words by] Paul Claudel. English version by Helen H. Torrey. Schirmer. 1942. 15 pp. M2092.6.M45C3

Mozart, Wolfgang Amadeus, 1756–1791. Divertimento in E flat — K.563; for violin, viola and cello. International Music Co. [1943.] 3 pts. M351.M9p.K.563.H4

Persichetti, Vincent. Dance overture. American Music Center. [1944.] 36 pp.
"Edited by F. Herman." *M1004.P47D3
Published for Juillard School of Music.

Rogers, Bernard. The passion; for mixed chorus, solo voices and orchestra, text adapted from St. Matthew and other sacred books by Charles Rodda. Philadelphia, Elkan-Vogel. [1944.] 130 pp. M2003.R65P3
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Sachs, Curt, *editor and arranger*. The evolution of piano music, 1350–1700. Marks Music Corp. 1944. 39 pp. Illus. M21.S15E8

Schneider, Max, *editor*. Altbachisches archiv, aus Johann Sebastian Bachs Sammlung von Werken seiner Vorfahren, Johann Heinrich, Georg Christoph, Johann Michael, und Johann Christoph Bach . . . Leipzig. 1935. 2 v. *M2.E7 Bd. 1-2
Contents. — 1. Motetten und Chorlieder. — 2. Kantaten.

Schweiger, Hertha, *editor*. A brief compendium of early organ music (ca. 1600–ca. 1850) compiled and provided with biographical, analytical, and technical comments. Schirmer. 1943. xv, 86 pp. Illus. M7.S4B7

Songs of the air corps, for voice and piano. Fischer. 1944. 17 pp. M1629.S6047
Most of the songs also have chords in guitar tablature.
"Originally submitted to Headquarters, Army air forces training command, Fort Worth, Texas, and most of them . . . composed by personnel of that command."

Stravinskiĭ, Igoŕ F. Danses concertantes for chamber orchestra. Associated Music Publishers. [1942.] 111 pp. *M1003.S92D3

Tansman, Alexandre. Variations on a theme by Girolamo Frescobaldi for string orchestra. Associated Music Publishers. 1944. 13 pp. *M1103.T35V3

Thompson, Randall. The testament of freedom. A setting of four passages from the writings of Thomas Jefferson . . . For men's voices with piano orchestral accompaniment. [Schirmer. 1944.] 3–53 pp. M1564.T45T4
Vocal score with piano accompaniment.
Contents. — 1. The God who gave us life. — 2. We have counted the cost. — 3. We fight not for glory. — 4. I shall not die without a hope.

Wheeler, Mary, *compiler*. Steamboatin' days, folk songs of the river packet era. Louisiana State Univ. 1944. 121 pp. Plates.
Melodies unaccompanied. M1670.W5S8

Philosophy. Psychology

Colonna, Egidio, *Archbishop, d. 1316, supposed author*. Errores philosophorum, a critical text with notes and introduction by Josef Koch. English translation, by John O. Riedl. Marquette Univ. 1944. B765.C63E7 1944

Jung, Carl Gustav. Modern man in search of a soul. Harcourt, Brace. [1944.] ix, 282 pp. BF173.J74
With one exception, all the essays which make up this volume have been delivered as lectures by the famous psycbologist.

Politics and Government

Appleby, Paul Henson. Big democracy. Knopf. 1945. JK421.A7

Chou, Kêng-shêng. Winning the peace in the Pacific; a Chinese view of Far Eastern postwar plans and requirements for a stable security system in the Pacific area. Macmillan. 1944. D829.E2C45

Field, Marshall. Freedom is more than a word. Univ. of Chicago. 1945. JC599.U5F5

Hertz, Friedrich Otto. Nationality in history and politics, a study of the psychology and sociology of national sentiment and character. Oxford Univ. 1044. x. 417 pp. JC311.H52 1944
A broad, historical study of the development and characteristics of national consciousness, and of its relation to race, language, religion, territory, etc.

Marlio, Louis. Can democracy recover? with an introduction by Eric A. Johnston. Doubleday, Doran. 1945. JC423.M358
A Frenchman distinguished as industrialist, economist, and scholar analyzes the shortcomings of modern democracy and suggests international ways of carrying out the original purpose of the French Revolution.

Mises, Ludwig von. Bureaucracy. Yale. 1944. 9333.01A3

Smith, Edward Conrad, and Arnold John Zurcher. A dictionary of American politics. Barnes & Noble. 1944. vii, 358 pp. Illus. *JK9.S5 1944

United electrical, radio & machine workers of America. UE guide to political action. C. I. O. [1944.] JF2051.U5

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British and foreign Bible society. For men and nations. London. 1944. v, 89 pp. BV2370.B765

Doyle, Charles Hugo. The life of Pope Pius XII. New York, Didier. 1945. BX1378.D58

Hertzler, Arthur Emanuel. The grounds of an old surgeon's faith, a scientific inquiry into the causes of war. [Halstead, Kan.] 1944. BL2790.H4A3

Holzner, Josef. Paul of Tarsus. Herder. 1945. vi, 502 pp. Plates. BS2505.H58 1945
A translation of "Paulus, sein Leben und seine Briefe."

Kent, Michael. The bond of peace. Bruce. [1945.] BX1780.K43
Religion and culture series.

Reinhold, H. A., *editor*. The soul afire; revelations of the mystics. Pantheon Books. [1944.] BV5072.R4
A treasury of excerpts from the writings of great mystics and such poets and philosophers as prepare the mind for an understanding of orthodox mysticism. The temporal span extends from the Bible and Plato to Charles Péguy and Gerard Manley Hopkins. The arrangement is topical.

Rougemont, Denis de. The devil's share. Pantheon Books. [1944.] viii, 221 pp.
Translated from the French. BT980.R63

Shoghi, *effendi*. God passes by. Wilmette, Ill., Baha'i Pub. Committee. 1944. BP330.S5

Thomas Aquinas, *Saint, 1225?–1274*. Basic writings of Saint Thomas Aquinas. Edited and annotated, with an introduction, by Anton C. Pegis. Random House. [1945.] 2 v. BX890.T62E6 1945
Volume I contains, besides the editor's historical Introduction, Part I complete of the *Summa Theologica*. Volume II contains chapters from the *Summa Contra Gentiles*, and from the Second Part of the *Summa Theologica*. The text is in English.

Underhill, Evelyn, *1875–1941*. Light of Christ; addresses given at the House of retreat, Pleshey, in May, 1932. Longmans, Green. [1945.] BV5081.U48

Science

Best, Charles Herbert, and Norman Burke Taylor. The living body; a text in human physiology. Revised edition. Holt. [1944.] QP34.B52 1944

Griscom, Ludlow. Modern bird study. Harvard. 1945. QL1673.G68

Meier, William H. D., and Lois Meier Shoemaker. Essentials of biology. Ginn. 1944. QH308.5.M4 1944

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American chemical society. Monograph series.

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"An introduction to the study of the vocal expressions of British birds, with appreciations of their songs."

Wellmuth, John James. The nature and origins of scientism. Marquette Univ. 1944. Q175.W512
The Aquinas lecture, 1944.

Zachariasen, William Houlder. Theory of x-ray diffraction in crystals. Wiley. [1945.] 8299.18

Sociology

Labor

Council of state governments. Unemployment compensation in the post-war period. Chicago. [1944.] 77 pp. 9368.4A167
Suggestions for expanding and perfecting state unemployment compensation systems and a digest of state and federal provisions.

Great Britain. Ministry of labour and national service. Industrial relations handbook. London. 1945. *9331.155A92

Kennedy, Van Dusen. Union policy and incentive wage methods. Columbia Univ. 1945. *3563.110.513

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Walters, Jack Edward. Personnel relations; their application in a democracy. Ronald Press. [1945.] 9331.113A66

Miscellaneous

Race; nation; person; social aspects of the race problem, a symposium, by Joseph T. Delos . . . Anton C. Pegis . . . [and others.] Barnes & Noble. 1944. HN37.C3R3
An international symposium of scholars, under the auspices of the Catholic University of America.

Söderman, Harry, and John O'Connell. Modern criminal investigation . . . drawings by Charles A. Harrold. Funk & Wagnalls. [1945.] v-xvi, 478 pp. Illus.
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Young, Marguerite. Angel in the forest, a fairy tale of two utopias. Reynal & Hitchcock. [1945.] HX656.N5Y6
The stories of two utopias: the Harmony of Father Rapp, and the New Harmony of Robert Owen.

Technology

Aeronautics

Reliance manufacturing company. Meet the parachute [by] O. J. Mink. Chicago. 1944. 4036C.26

Zim, Herbert Spencer. Rockets and jets. Harcourt, Brace. [1945.] 4036D44

Civil Engineering

Creager, William Pitcher, *and others*. Engineering for dams, by William P. Creager, Joel D. Justin and Julian Hinds. Wiley. [1945.] 3 v. 4028.216
Contents. — I. General design. — II. Concrete dams. — III. Earth, rock-fill, steel and timber dams.

Eyre, Frank, and E. C. R. Hadfield. The fire service to-day. Oxford Univ. [1945.] 4024.318

General Engineering

Felker, Charles Aurand, *and others*. Aviation mathematics. Bruce. [1944.] 4010D.144

Manchester, Harland Frank. New world of machines; research, discovery – invention. Random House. [1945.] 4010E.77

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Chemical age year book, The. 1945– 23d–year. London, Benn. [1945– *8030A.261

Fleck, H. Ronald. Plastics, scientific and technological . . . With foreword and revision of chapter XIV by Carl F. Massopust. Brooklyn, N. Y., Chemical Pub. Co. 1945. x, 325 pp. Illus. 8031D.48

Mattiello, Joseph J., *editor.* Protective and decorative coatings. Prepared by a staff of specialists under the editorship of Joseph J. Mattiello. Washington. 1945. vi, 349 pp. Ilus. 8032A.134

Spencer, Guilford L., *1858–1925,* and George P. Meade. Cane sugar handbook; a manual for cane sugar manufacturers and their chemists. 8th edition revised, rewritten, and enlarged. [1945.] xiv, 834 pp. Illus. 8031M.13U

Mechanical Engineering

Cohn, David Lewis. Combustion on wheels, an informal history of the automobile age. Houghton Mifflin. 1944. 4035G.17

Gay, Charles Merrick, and Charles De Van Fawcett. Mechanical and electrical equipment for buildings. 2d edition. Wiley. [1945.] v, 453 pp. Illus. 4030.66R

Jennings, Burgess H., and Edward F. Obert. Internal combustion engines; analysis and practice. International Textbook Co. 1944. 4034.136

Raber, B. F., and F. W. Hutchinson. Refrigeration and air conditioning engineering. Wiley. [1945.] 4037A.96

Sawyer, Robert Thomas. The modern gas turbine; its uses as an exhaust turbosupercharger or prime mover in all fields of service including jet propulsion. Prentice-Hall. 1945. 4034.137

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Louisa M. Alcott's Self-Criticism

By MADELEINE B. STERN

IT is rare that a successful writer gives his public the opportunity of studying his own critical attitude toward his works. Though Louisa Alcott neither sought nor attained a high standard as a critic, in her letters, journals, and prefaces she provides a significant insight into her literary purposes, a consciousness of her own development as a writer, and an awareness of the nature of her achievements. She knew precisely what she could do and — still more important — what she could not do. She knew precisely what her public wanted and proceeded to supply it. Finally, she knew what she herself wished to derive from her writings, and if she underrated her genius she did not underrate the desirability of seeking only the attainable. Her feet were on the ground when she took her pen in hand.

To Miss Alcott her first work, *Flower Fables,* was simply "an earnest of what she might yet do." The beauty and poetry of fairyland did not satisfy her completely, for she hoped in time to pass from "fairies and fables to men and realities." This she succeeded in doing in *Hospital Sketches,* which, by her own definition, was merely "a brief record of one person's hospital experience."

At the same time that she recognized the importance of adhering to "men and realities" in a style less literary than journalistic, she indulged in the sensational tales that brought her monetary rewards and personal pleasure. However, while she supplied the penny dreadfuls with appropriate effusions, she realized that her work must be dismissed as "rubbish." Mercenary considerations together with the opportunity of employing the "lurid" style she enjoyed led her to inject a sanguinary tint into the "proper grayness of old Concord," but did not lead her to abandon altogether the technique she had learned from writing *Hospital Sketches.* Only once after the success of *Little Women* did she return to the "lurid" style, and *A Modern Mephistopheles* was written, by her own admission, because she was "tired of providing moral pap for the young."

Like many authors working on a first novel, Miss Alcott attempted

in *Moods* the experiment of elaborating upon an idea rather than of delineating realistic characters. She profited much from the criticisms of her work, determined, after reading the reviews, to fill her next book with "no ideas . . . only facts," and with people who would be "as ordinary as possible."

It was fortunate that *Moods* underwent the criticism it did, for Louisa Alcott's next full-length book was *Little Women,* the greatness of which surely developed from its depiction of everyday people and everyday facts. Of this she was fully aware, knowing that the merits of the work derived from its realistic portrayal of characters and events. Once the manner she had first attempted in *Hospital Sketches* proved financially successful in *Little Women,* she persisted in applying it in the works that followed, revising *Moods* to provide for her heroine a "wiser if less romantic fate," and insisting upon the inclusion of "Jo's Last Scrape" in *Jo's Boys.*

Not realism in general, but a specific realism based upon domestic life was Miss Alcott's *forte,* and of this, too, she was aware. It was the "domestic nature" of *An Old-Fashioned Girl* that made it possible for her to extend the time element in the second part. It was "simple domestic scenes" that she recommended to touch people's hearts. It was "everyday people and things" that answered the purpose of "good bread and butter."

Her failings also she acknowledged, for though Louisa Alcott protested a bit too glibly regarding her propagandist attempts, dismissing them lightly as "helpful hints" or "insinuated lessons," she recognized her technique not merely as realistic but as episodic, and knew that her books "gently rambled along" unhampered by any strong continuity of plot. In her full-length tales she remained a short-story writer and refused to attempt any work in which her limited though skillfully developed episodic style could not be used to advantage.

Once Miss Alcott found her niche in juvenile literature, she seldom strayed from it. Children, as she herself said, were the "only critics she cared for." Therefore book children must talk as real children do, using short words instead of long ones, speaking impure English, sitting for portraits that would be faithful depictions of what they were and not what their parents wished them to be.

The excerpts that follow, taken from the author's journals, prefaces, and letters to friends and publishers, indicate her own awareness of her progress from one book to the next, afford a glimpse into the development of one who tried a variety of literary approaches, and exhibit clearly the point of view of a writer who was at all times conscious of the demands of her public. What is more, they offer a pleasurable insight into the mind of a successful author who drove away the idea of genius and relied upon "the inspiration of necessity." Louisa Alcott

learned the laws of supply and demand, and developed into a canny business woman whose business happened to be literature.

Flower Fables

Into your Christmas stocking I have put my "first-born," knowing that you will accept it with all its faults . . . and look upon it merely as an earnest of what I may yet do; for, with so much to cheer me on, I hope to pass in time from fairies and fables to men and realities.

Whatever beauty or poetry is to be found in my little book is owing to your interest in and encouragement of all my efforts from the first to the last; and if ever I do anything to be proud of, my greatest happiness will be that I can thank you for that, as I may do for all the good there is in me; and I shall be content to write if it gives you pleasure . . . .[1]

Hospital Sketches

These sketches, taken from letters hastily written in the few leisure moments of a very busy life, make no pretension to literary merit, but are simply a brief record of one person's hospital experience . . . .[2]

Sensational Stories

As many girls have asked to see what sort of tales Jo March wrote at the beginning of her career, I have added "The Baron's Gloves," as a sample of the romantic rubbish which paid so well once upon a time. If it shows them what *not* to write it will not have been rescued from oblivion in vain.[3]

I think my natural ambition is for the lurid style. I indulge in gorgeous fancies and wish that I dared inscribe them upon my pages and set them before the public . . . . How should I dare to interfere with the proper grayness of old Concord? The dear old town has never known a startling hue since the redcoats were there. Far be it from me to inject an inharmonious color into the neutral tint. And my favorite characters! Suppose they went to cavorting at their own sweet will, to the infinite horror of dear Mr. Emerson, who never imagined a Concord person as walking off a plumb line stretched between two pearly clouds in the empyrean. To have had Mr. Emerson for an intellectual god all one's life is to be invested with a chain armor of propriety . . . . And what would my own good father think of me . . . if I set folks to doing the things that I have a longing to see my people do? No, my dear, I shall always be a wretched victim to the respectable traditions of Concord.[4]

Moods

I am happy, very happy tonight, for my five years work is done, and whether it succeeds or not I shall be the richer and better for it because the labor, love, disappointment, hope and purpose that have gone into it are a useful experience that I shall not forget. Now if it makes a little money and

opens the way for more I shall be satisfied, and you in some measure repaid for all the sympathy, help, and love that have done so much for me in these hard years. I hope success will sweeten me and make me what I long to become more than a great writer — a good daughter . . . .[5]

English people don't understand "transcendental literature," as they call "Moods." My next book shall have no *ideas* in it, only facts, and the people shall be as ordinary as possible; then critics will say it's all right. I seem to have been playing with edge tools without knowing it. The relations between Warwick, Moor, and Sylvia are pronounced impossible; yet a case of the sort exists, and the woman came and asked me how I knew it. I did *not* know or guess, but perhaps felt it, without any other guide, and unconsciously put the thing into my book, for I changed the ending about that time. It was meant to show a life affected by *moods,* not a discussion of marriage, which I knew little about, except observing that very few were happy ones.[6]

Little Women

It reads better than I expected. Not a bit sensational, but simple and true, for we really lived most of it; and if it succeeds that will be the reason of it.[7]

The success of L. W. comes from just that . . . use of real life and one's own experience.[8]

An Old-Fashioned Girl

"M.E." writes to ask, if Tom marries Polly? No; there is no marrying in the story, for the "Old-Fashioned Girl" doesn't believe in nonsense of that sort for children, and they don't grow up. "M.E." does not understand why the story was written, if she thinks it "would be nice to have Polly flirt with Tom;" . . .[9]

As the first part of "An Old-Fashioned Girl" was written in 1869, the demand for a sequel . . . rendered it necessary to carry my heroine boldly forward some six or seven years into the future. The domestic nature of the story makes this audacious proceeding possible; . . .

This explanation will, I trust, relieve those well-regulated minds, who cannot conceive of such literary lawlessness, from the bewilderment which they suffered when the same experiment was tried in a former book.

The "Old-Fashioned Girl" is not intended as a perfect model, but as a possible improvement upon the Girl of the Period, who seems sorrowfully ignorant or ashamed of the good old fashions which make woman truly beautiful and honored, and, through her, render home what it should be, — a happy place, where parents and children, brothers and sisters, learn to love and know and help one another.

If the history of Polly's girlish experiences suggests a hint or insinuates a lesson, I shall feel that, in spite of many obstacles, I have not entirely neglected my duty toward the little men and women, for whom it is an honor and a pleasure to write, since in them I have always found my kindest patrons, gentlest critics, warmest friends.[10]

Little Men

As there is no particular plan to this story, except to describe a few scenes in the life at Plumfield for the amusement of certain little persons, we will gently ramble along . . . . I beg leave to assure my honored readers that most of the incidents are taken from real life, and that the oddest are the truest.[11]

Work

This . . . was begun with the design of putting some my own [*sic*] experiences into a story illustrating the trials of young women who want employment & find it hard to get.[12]

Eight Cousins

The Author is quite aware of the defects of this little story, many of which were unavoidable, as it first appeared serially. But, as Uncle Alec's experiment was intended to amuse the young folks, rather than suggest educational improvements for the consideration of the elders, she trusts that these short-comings will be overlooked by the friends of the *Eight Cousins,* and she will try to make amends in a second volume, which shall attempt to show *The Rose in Bloom.*[13]

Rose In Bloom

As authors may be supposed to know better than any one else what they intended to do when writing a book, I beg leave to say that there is no moral to this story. Rose is not designed for a model girl: and the Sequel was simply written in fulfilment of a promise; hoping to afford some amusement, and perhaps here and there a helpful hint, to other roses getting ready to bloom.[14]

A Modern Mephistopheles

It has been simmering ever since I read Faust last year. Enjoyed doing it, being tired of providing moral pap for the young.[15]

Revision of Moods

When "Moods" was first published, an interval of some years having then elapsed since it was written, it was so altered, to suit the taste and convenience of the publisher, that the original purpose of the story was lost sight of, and marriage appeared to be the theme instead of an attempt to show the mistakes of a moody nature, guided by impulse, not principle. Of the former subject a girl of eighteen could know but little, of the latter most girls know a good deal; and they alone among my readers have divined the

real purpose of the book in spite of its many faults, and have thanked me for it.

As the observation and experience of the woman have confirmed much that the instinct and imagination of the girl felt and tried to describe, I wish to give my first novel, with all its imperfections on its head, a place among its more successful sisters; for into it went the love, labor, and enthusiasm that no later book can possess.

Several chapters have been omitted, several of the original ones restored; and those that remain have been pruned of as much fine writing as could be done without destroying the youthful spirit of the little romance. At eighteen death seemed the only solution for Sylvia's perplexities; but thirty years later, having learned the possibility of finding happiness after disappointment, and making love and duty go hand in hand, my heroine meets a wiser if less romantic fate than in the former edition . . . .[16]

Jo's Boys

. . . in no other way [than by including "Jo's Last Scrape"] can the rising generation of young autograph fiends be . . . taught not to harass the authors . . . . If it is not good taste to put this part of Jo's life in print all the rest is a mistake also, for the best liked episodes are the real ones . . . . the young folks are the only critics I care for, & if they like it I'm satisfied . . . . perfection . . . I never even *try* to attain.[17]

Having been written at long intervals during the past seven years, this story is more faulty than any of its very imperfect predecessors; but the desire to atone for an unavoidable disappointment, and to please my patient little friends, has urged me to let it go without further delay.

To account for the seeming neglect of Amy, let me add, that, since the original of that character died, it has been impossible for me to write of her as when she was here to suggest, criticise, and laugh over her namesake. The same excuse applies to Marmee. But the folded leaves are not blank to those who knew and loved them, and can find memorials of them in whatever is cheerful, true, or helpful in these pages.[18]

General Advice on Juvenile Literature

. . . write it in the form of a child's story, & let their impressions, words & adventures be the main thread. Give them names & let them talk as yours did. There is enough in the facts to make a thrilling tale told briefly & dramatically . . . . Imagine you are telling it to children & the right words will come, . . .[19]

Your little story is hardly up to the standard. Never use a *long* word, when a short one will do as well.[20]

Your lines will not do. Learn to write prose, before you attempt poetry.[21]

Each must work in his own way; and the only drill needed is to keep writing and profit by criticism. Mind grammar, spelling, and punctuation, use short words, and express as briefly as you can your meaning. Young people use too many adjectives and try to "write fine." The strongest, simplest words are best, and no *foreign* ones if it can be helped.

Write, and print if you can; if not, still write, and improve as you go on . . . . Work for twenty years, and then you may some day find that you have a style and place of your own, and can command good pay for the same things no one would take when you were unknown.

I know little of poetry, . . . but advise any young person to keep to prose, . . . The lines you send are better than many I see; but boys of nineteen cannot know much about hearts, and had better write of things they understand. Sentiment is apt to become sentimentality; and sense is always safer, as well as better drill, for young fancies and feelings.[22]

. . . simple domestic scenes that touch people's hearts, and make them laugh and cry and feel better.[23]

I deeply regret being obliged to shock the eyes and ears of such of my readers as have a prejudice in favor of pure English, . . . but, having rashly undertaken to write a little story about Young America, for Young America, I feel bound to depict my honored patrons as faithfully as my limited powers permit; otherwise, I must expect the crushing criticism, "Well, I dare say it's all very prim and proper, but it isn't a bit like us," and never hope to arrive at the distinction of finding the covers of "An Old-Fashioned Girl" the dirtiest in the library.[24]

I ain't no great of a jedge about anything but nat'ralness of books, and it really does seem as if some of your men and women was dreadful uncomfortable creaters. 'Pears to me it ain't wise to be always pickin' ourselves to pieces and pryin' into things that ought to come gradual by way of experience and the visitations of Providence. Flowers won't blow worth a cent ef you pull 'em open. Better wait and see what they can do alone . . . . we can't live on spice-cake and Charlotte Ruche, and I do feel as if books was more sustainin' ef they was full of every-day people and things, like good bread and butter. Them that goes to the heart and ain't soon forgotten is the kind I hanker for . . . . I'd let my oven cool a spell, and hunt up some homely, happy folks to write about; folks that don't borrer trouble and go lookin' for holes in their neighbors' coats, but take their lives brave and cheerful; . . . That sort of a book would do a heap of good; . . .[25]

The Inspiration of Necessity

. . . people mustn't talk about "genius" — for I drove that idea away years ago & dont want it back again. The inspiration of necessity is all I've had, & it is a safer help than any other.[26]

Notes

1. Louisa M. Alcott to her Mother, with a copy of *Flower Fables*, Boston, December 25, 1854. E. D. Cheney, ed., *Louisa May Alcott Her Life, Letters, and Journals*. Boston: Roberts, 1889, 76–77. (Hereinafter Cheney).

2. L. M. Alcott, Preface, *Hospital Sketches and Camp and Fireside Stories*. Boston:

Roberts, 1869, i. *Hospital Sketches* originally appeared under the imprint of James Redpath, 1863. The preface to the later edition is dated March, 1869.

3. L. M. Alcott, Preface, *Proverb Stories.* Boston: Roberts, 1882.

4. The excerpt is from a conversation with Louisa M. Alcott. See L. C. Pickett, *Across My Path. Memories of People I Have Known.* New York: Brentano's, 1916, 107–8.

5. Louisa Alcott to her Mother, with a copy of *Moods,* December 25, 1864. O. Shepard, ed., *The Journals of Bronson Alcott.* Boston: Little, Brown, 1938, 367.

6. Louisa's Journal of April, 1865. Cheney 166.

7. Louisa's Journal of August 26, 1868. Cheney 199.

8. Louisa to Thomas Niles, n. p., n. d. Courtesy, Mr. Arthur Pforzheimer.

9. "Merry's Monthly Chat with His Friends," *Merry's Museum* October, 1869, 484. Louisa writes as editor of *Merry's Museum.*

10. L. M. Alcott, Preface, *An Old-Fashioned Girl,* Boston: Roberts, 1870.

11. L. M. Alcott, *Little Men.* Boston: Little, Brown, 1922, 126. The work was first published by Sampson Low of London, 1871.

12. Louisa Alcott to James Redpath, n. p., n. d. Courtesy New York Historical Society.

13. L. M. Alcott, Preface, *Eight Cousins.* Boston: Roberts, 1875.

14. L. M. Alcott, Preface, *Rose in Bloom.* Boston: Roberts, 1876.

15. Louisa's Journal of January, February, 1877. Cheney 296.

16. L. M. Alcott, Preface, *Moods.* Boston: Roberts, 1882. The preface to this revised edition is dated January, 1882.

17. Louisa Alcott to Thomas Niles, n. p., n. d. Courtesy Mr. Arthur Pforzheimer.

18. L. M. Alcott, Preface, *Jo's Boys.* Boston: Roberts, 1886. The preface is dated July 4, 1886.

19. Louisa Alcott to Mrs J. E. Sweet, [c September 17, 1885]. Courtesy Mr. Arthur Pforzheimer.

20. "Merry's Monthly Chat with His Friends," *Merry's Museum* May, 1868, 208.

21. *Ibid.* October, 1868, 420.

22. L. M. Alcott to Mr. J. P. True, Concord, October 24. Cheney 399–400. See also J. P. True, "The Advice of Miss Alcott," *St. Nicholas* XV:7 (May, 1888) 545.

23. L. M. Alcott, *Jo's Boys.* Boston: Little, Brown. 1920, 231.

24. L. M. Alcott, *An Old-Fashioned Girl.* Boston: Little, Brown, 1920, 231.

25. L. M. Alcott, "A Country Christmas," *Proverb Stories.* Boston: Roberts, 1892, 96–97. "A Country Christmas" first appeared in *The Independent* xxxiii: 1724 and 1725 (December 15 and 22, 1881).

26. Louisa Alcott to James Redpath, n. p., n. d. Courtesy New York Historical Society.

Seneca: Texts and Translations

By MARSHALL W. S. SWAN

IN many ways the age of Seneca is a striking counterpart to the Europe of the last two decades. Exhausted from war, the Roman Republic had succumbed in an agony of slaughter. Self-government was no longer an issue. Keeping the peace at any price was the chief concern of the people in those days when peace was new and hopes were reviving. It was with the coronation of Nero in 54 A. D. that the Empire entered upon the golden prosperity later referred to by Trajan as the *quinquennium Neronis*. The man responsible for these halcyon years, however, was not the youthful emperor, but the power behind the throne — Lucius Annaeus Seneca.

Though born in Spain, where his father was a government official, Seneca had early journeyed to Rome and soon become a literary figure of distinction. Like Ovid, whom he greatly admired, he was imprudent enough to be condemned for an affair with a Julia — this one Caligula's sister — and was forthwith sent into exile. For eight monotonous years Seneca whiled away the tedium in Corsica by composing his tragedies and several of those philosophical treatises written in the style described by Caligula as "sand without lime." Unlike Ovid, however, he was redeemed from pawn, because Rome remembered his genius. His widespread popularity, coupled with more cogent concerns, prompted Nero's mother, Agrippina, to have him recalled. Once back in the city as tutor to the young lion, Seneca rose rapidly. By the year 50 he was praetor. From 54 to 62 A. D. he shared with Afranius Burrus the government of the Roman Empire. Yet three years later, he committed suicide, anticipating an act of violence from the emperor he had educated.

What were Seneca's motives in accepting the dual responsibility of tutor and prime minister? A recent biographer suggests that he may have seen himself "treading in Plato's path, with a younger and more tractable prince to be turned into a philosopher, and that with far greater possibilities for human welfare."[1] Whatever the motive, he soon learned that he had no easy task. He could be master of the situation only so long as he could harmonize the discordant elements in a Rome that was more cosmopolitan, more a world city, than any metropolis has ever been since. To maintain the balance of power in such a complexity was no mean accomplishment. True, he had to employ flattery. "But there was a genius at the wheel of the Roman state keeping down the tendency to crime and cruelty which forever threatened in the breast of the young tiger cub on the throne. Seneca knew well enough that a one-man government had its perils . . . . The wonder is, not how he came to the end

of the experiment in philosopher-kingship so soon, but how he managed to keep it in running order so long."[2]

During the last twenty years there has been a renewed interest in this poet, politician, and philosopher as numerous biographies and critical editions show. To borrow a phrase of T. S. Eliot's, "His grave needs neither rose nor rue nor laurel; we may think of him, if there be need for thinking, for our own benefit, not his." Yet much constructive thinking about Seneca is being done, because students are finding in his writings the "gentlemanly behavyour and furniture of mynd which are thinges inestimable."[3] The Boston Public Library may be justly proud of its many fine editions and translations of his works, especially those rare items in the Prince, Ticknor, and Barton Collections.

The Senecan *editio princeps* was the *Opera Philosophica* printed at Naples by Matthias Moravus in 1475; separate editions of the *Epistolae* appeared the same year in Paris, Rome, and Strasbourg. The earliest edition in the Library, *Omnia Opera,* was published at Venice by Bernadinus de Choris. The colophon, dated October 31, 1492, establishes it as the last work of de Choris, who had collaborated with Simon de Luero two years previously on an earlier edition. The 1492 printing, largely a reissue of the 1490 edition which first contained *De Naturalibus Quaestionibus,* also includes the *Suasoriae* and *Controversiae* of the elder Seneca as if they had been written by his more famous son. Interesting too is the fact that the Greek quotations were omitted, although space was provided for them, because they were too complicated for the printer to handle. It is generally believed that Seneca's *Tragoediae* were originally published at Ferrara in 1484. The Library has a copy of the edition printed at Venice by Lazarus de Soardis of Savigliano in December 1492. De Soardis was primarily a publisher, and books printed by him are rare; furthermore, this folio, reprinted from the Lyons edition of 1491, is believed to be his last work. The Library's copy lacks the "cum priviligio" added by a hand stamp in many copies. The scholarly commentary was prepared by Gellius Bernadinus Marmita of Parma, who calls the reader's attention to the convenient arrangement of text and notes. There are also abundant marginal notes written in a neat 16th-century hand. The third Senecan incunabulum in the Library was printed by Wolfgang Hopyl, date unknown. Hopyl moved from The Hague to Paris in 1489, and while there specialized in theological and philosophic tracts. Among these he printed a once popular *Formula vitae honestae,* fifteen folios in all, supposedly taken from a now lost work of Seneca. It is really a commentary on the four cardinal virtues by St. Martin, bishop of Braga, who lived in the 6th-century.

An amusing 16th-century trifle is Seneca's only humorous work, *In Mortem Claudii Caesaris Ludus.* This satire was written to burlesque the deification of the Emperor Claudius, who is pictured as being dragged

into heaven by a hook the way criminals were dragged by the executioners to the Forum. The work is a hodge-podge of prose, verse, and parody and is entitled ἀποκολοκύντωσις, the *Pumpkinification* instead of the *Deification of Claudius.* The pamphlet, which did not appear in print until 1513, was first issued with notes at Basle in 1515. The Library's copy is prefixed to the Paris edition of Erasmus's *Praise of Folly* and has lengthy explanatory notes by Beatus Rhenanus, friend and editorial associate of Erasmus, who supplied the missing Greek quotations, as he admitted, by "divination."

Two distinguished 17th-century editions are the *Tragedies* issued by Henricus of Haestens at Leyden in 1611 and the complete works published by the Elzevirs at Amsterdam in 1672. The former is interesting for the animadversions of Daniel Heinsius. Heinsius was a celebrated pupil of Julius Caesar Scaliger, who taught his pupils that Seneca "was inferior to none of the Greeks in majesty." His own textual conjectures were held in high esteem by his contemporaries and immediate successors. The discovery of several fine manuscripts, however, has vitiated some of his work. This edition includes Heinsius's scholarly dissertation on the authorship of the *Tragedies,* a matter hotly disputed in the Renaissance, as also the first appearance of the notes of Joseph Scaliger, the son of J. C. Scaliger.

The Elzevir edition of 1672, in three volumes, is the most highly valued of the numerous Elzevir Senecas, the bulk of its scholarly apparatus being culled from Justus Lipsius and J. F. Gronvius. Lipsius, the best known of the earlier classical scholars, lectured at Louvain to large classes on Seneca and later published a careful edition of Seneca's works. But the most striking expression of the aims of scholarship of the seventeenth century is, perhaps, to be found in the work of Gronvius (1611-1671), a native of Hamburg, who succeeded Heinsius as professor at Leyden in 1659. His researches on manuscripts in Italy, France, and England did much to elucidate the confused state of Senecan texts. There are additional commentaries by two earlier students, Nicholas Faber and Andreas Schott, who claimed that nothing in Latin, except Cicero, was more elegant than the Senecan *Suasoriae.* This edition, known as the Vulgate, is still looked upon as the best of the older texts, for it provides substantially all of the notes available to modern editors. The bibliographerDibdin believed that "its typographical beauty is equal to its editorial correctness; scholars who possess it will will do well to treasure so valuable and commodious a work." Elzevir dedicated the volumes to Simon Arnauld, Marquis of Pomponne, who played a prominent part in the Port Royal crusade against the Jesuits.

Three other Latin editions must be mentioned, all from the Prince Collection. The earliest is *Senecae philosophi scripta* printed by Marcus Orry in Paris in 1692. This huge folio, consisting of over a thousand

pages, contains on the verso of the title-page the signature: "T. Prince, Boston, 1717." On the bookplate, in Prince's own handwriting, is the statement that the volume was given to the South Church Library "for the use of their ministry for ever." Under the printer's mark, on the title-page, is another signature, that of "Ric: Saltonstall." Beside the printer's mark, in handwriting differing from that of both Prince and Saltonstall, it reads in bad Latin: "Sententiae huyas modi authoribus, difficiliores, inter verbatim; Conferenda, Construenda." To provide fly-leaves for the front, the binder used four sheets from a polyglot Bible containing the Septuagint, Vulgate, and Erasmus's Latin version. Three of these are one-third the width of the volume, and one is full-sized. On these sheets are various scribblings, two more signatures of Richard Saltonstall and, in careful writing, "Ex dono amicissimi sui amici et generosissimi viri Richardi Saltonstall *Eboracensis.*" The back fly-leaf consists of a single page from a 15th-century legal treatise. In addition to the works of Seneca, the printer included notes by Janus Grueter, professor at Wittenberg. Grueter's early years were spent in England, and his university career was begun at Cambridge; however, he was graduated from Leyden, where he studied with Lipsius.

The two other Senecan items in the Prince Collection are editions of the *Tragedies.* Both were printed by Felix Kingston in London, the first in 1613 and the other in 1634. On the title-page of the earlier edition a former owner wrote "pretium 1s6d." The blank-leaf at the end is covered with notes and quotations from the plays. The later edition carries two signatures: "Edward Rivers, his book, 1645" and "Ambrosius Edwardus Rivers, eius liber anno domini 1642." On the front end-paper is quoted:

> "And women plainly in a . . . . . shall see
> How wide their smocks and petticoats must bee."

The editor was Thomas Farnaby, "the chief classical scholar as well as the chief schoolmaster of his time."[4] He studied at a Jesuit school in Spain, where he acquired a sound training. But before settling down to becoming a pedagogue, he was "minded to take a ramble"; so he shipped with Drake and Hawkins on their last voyage. Back in England, he compiled school books and edited many Latin texts, including Vergil and Ovid. His editions of Seneca are praised by John Owen, "the English Martial," in his *Epigrams* of which, incidentally, the Library has the best edition, the one printed by Elzevir in 1647.

THE Library also has a notable group of Spanish translations of Seneca. In the Ticknor Collection especially are some extremely rare and early editions. The oldest is the *Proverbios de Seneca* printed at Seville in February 1500 by Johannes Pegnicer and Magnus Herbst. These two were what remained of the "Tres Alemanes Companeros"

after Thomas Glockner left the firm in 1499. A note at the conclusion of the text states that the work was published at the cost of the booksellers Guido de Leazeris and Lazaro de Gazanis. The verso of the last leaf has, appropriately enough, a full-page cut of the royal arms, for the glosses to the translation were prepared by Dr. Pero Diaz of Toledo at the request of King John II of Castile and Léon. The library also has an enlarged edition of this work, *Proverbios y sentencias de Seneca y de Santillana,* printed by Juan Steelsio at Antwerp in 1552. In addition to more than three hundred proverbs of Seneca with their accompanying glosses by Diaz, it boasts the more popular proverbs of Santillana. These, too, were equipped with glosses by Diaz at the request of John II as a guide for the education of his son, the later Henry IV. Because they were first printed as early as 1496, Ticknor called them "the oldest collection of proverbs made in modern times." Santillana, one of a large group of brilliant Spanish humanists, was at once poet, soldier, politician, and bibliophile. The preface to his proverbs shows how widely he had read in the classics and how well informed he was concerning the rules of Provençal poetry. He came from an ancient family. His uncle, Fernan Pérez de Guzman, maintained that it was founded by the Cid!

Another volume is *Los Epistolas de Seneca* printed by Pedro Hagembach at Toledo in March 1502. An earlier edition was published in 1496. The "Introduction siquier suma de philosophia moral" was compiled by the famous Aretino. The translation proper, done from an Italian version, was made by Guzman, although it is sometimes attributed to Diaz. Guzman, born about 1400, is proof of the statement that "classical learning was tumbling into Spain as the waters come down at Lodore,"[5] for his writings show a first-hand knowledge of Vergil, Ovid, Cicero, Livy, Valerius Maximus, Statius, Plutarch, Quintillian, and Guido delle Colonne. He was a life-long friend of the Bishop of Cartagena, and at his death mourned him in a poem comparing him to Seneca and Plato. The xylographic title-page has a clear impression of a well-known woodcut showing a man at a table in a monastic scriptorium or cell engaged in writing, while on the wall in front of him is a shelf with an open book.[6]

More interesting perhaps is *Los V. libros de Seneca* also printed by Hagembach, in May 1510. This, the second edition, is much scarcer than the first, of which numerous copies are recorded. It uses the same woodcut as the earlier volume. The Library's is a superb copy in the original brown calf binding, stamped with the arms of Pedro Alvarez de Osorio, Marques de Astorga, himself a minor literary figure. The text was translated at the command of King John II by Alonso de Cartagena, who also prepared the commentary.

Still another remarkable book is the anthology entitled *Flores,* printed by Christopher Plantin at Antwerp in 1555. On the fly-leaf Ticknor jotted down: "This is a translation of the Senecae Flores made by

Erasmus." In it are many marginal manuscript notes, largely of a textual nature, and this signature: "Joannes Boutri est possessor huius libri. Deus in adiutorium." The version was made by Juan Martin Cordero of Valencia, who in 1553 went from Spain to study at Louvain in the Spanish Netherlands. He appears to have been a pupil of Luis Vives, distinguished professor of Latin there. His book has genuine bibliographical as well as textual interest, for it is the second of the three books mentioned in the first privilege that was accorded Plantin. Dated April 5, 1554, and signed by de la Torre, this privilege is one of the treasures preserved in the Plantin-Moretus Museum. Furthermore, it is the earliest of Plantin's publications to carry his original printer's mark — a laborer trimming a vine which winds around an elm tree.[7] The first known sale of the *Flores* occurred on August 9, 1555, when Plantin sold five bound copies at five and a half sous each. The next year he disposed of at least sixty copies to different booksellers.[8]

The last of these Spanish translations is *Los Troianas,* Seneca's *Troades,* by Gonzales de Salas. It appeared in the latter's *Nueva Idea de la Tragedia Antigua,* Madrid 1633, where it was preceded by a translation of Aristotle's *Poetics* and an elaborate set of "Observaciones" on Seneca, the play, and how it was produced. There is also an edition printed at Madrid in 1778, which includes the Latin text of the *Troades* for purposes of comparison. Incidentally, the Library possesses a fine copy of Ludovico Dolce's Italian adaptation of the same play, *Le Troiane,* first presented at Venice in 1566. This volume, a revised edition, was printed at Venice in 1593.

THE importance of Seneca's influence on English literature has long been recognized, as may be seen in such works as J. W. Cunliffe's *Influence of Seneca on Elizabethan Tragedy,* F. L. Lucas's *Seneca and Elizabethan Tragedy,* and R. M. Gummere's *Seneca the Philosopher.* There is a wealth of original source material available in the Library's Barton Collection. Besides Farnaby's editions already mentioned, there are many other rare and valuable items. *Seneca his Tenne Tragedies Translated into Englysh,* printed by Thomas Marsh in London in 1581, is perhaps the best known of these, because the editors of the "Tudor Translations" series selected it for reprinting in 1927, and prefaced it with T. S. Eliot's now famous essay "Seneca in Elizabethan Translation." The plays were translated by several men, John Studley, Alexander Nevyle, Jasper Heywood, Thomas Newton, and T. Nuce; seven of their versions are known to have been printed separately. The *Thebais* was apparently translated by the editor general, Thomas Newton, to round out his collected edition, while Nevyle's *Oedipus* was noticeably improved by extensive revisions. The Library's copy has an enviable associational interest, for it once belonged to William Herbert, editor of *Ames' Typographical An-*

tiquities, and has his signature on the title-page, together with the date 1773. In addition to the *Tenne Tragedies,* the Library has a separately bound copy of the eighth play, Studley's *Agamemnon.*

A seventeenth-century volume meriting attention is *Medea: a Tragedie,* printed by Humphrey Moseley in London in 1648. This is an early work of the soldier poet Edward Sherburne. In his prefatory remarks the author states that his version is "not by him stil'd a Translation, but a Paraphrase" — a distinction elaborately developed in Dryden's essay on translation. More interesting than his clicking pentameter couplets are the fifty-odd pages of Sherburne's textual and explanatory notes, which quote Farnaby, Scaliger, and a host of other commentators.

Bound up with the *Medea* is another of Sherburne's labors, his verse translation of *Seneca's Answer to Lucilius his Quaere; Why good Men suffer Misfortunes* . . . , also printed by Moseley in 1648. It carries a flattering dedication to the unfortunate King Charles. "Whilst I contemplate Your Sufferings . . . I from thence assume the humble boldnesse to think that this Peece of *Seneca* of *The Suffering of Good Men,* might at this time be made a *pardonable* . . . *Present* for Your *Majesties view.*" How much comfort the monarch got from it is a question. But the poetic translation concludes with this significant note: "The few following Lines in the Close of the Originall, (being a Stoicall Exhortation to the Anticipation of Death) are purposely omitted." The volume has the bookplate of the English collector Thomas Jolley, whose library was sold in the 1840's.

Seneca's *Medea* was reverenced and frequently quoted for its "prophetic" passage. The Library has a splendid copy of Richard Eden's compilation *The Decades of the new Worlde,* London 1555, which contains an account of this prophecy "where his woordes seeme in all poyntes to agree with the discouerynge of the Indies founde of late by Chrystofer Colon and the Spanyardes." Eden then cites the six Latin lines, which he translates as follows: "There shall coome worldes in late yeares, in which the Ocean shall vnlose the bondes of thynges, and a great lande shall appeare. Also Typhis (that is nauigation) shall discouer newe worldes: And Thyle shall not bee the furthest lande."[9]

One of the rarest items in the Library's fine Senecan collection is Arthur Golding's translation of *De Beneficiis.* Printed in 1578, it is the first authentic work of Seneca's to be completely translated into English and as such is a significant example of the rising interest in neo-Stoicism. Golding's preface states that he labored so that his countrymen might be "the greater Ornament too themselves and too the place whereof they take their name."

To discuss at length Thomas Lodge's monumental *Workes of Lucius Annaeus Seneca* would be supererogatory here, since the translation is so well known. Lodge had led a checkered career in his earlier days. After attending Trinity College, Oxford, he became a student at Lin-

coln's Inn in 1578. However, he soon wearied of the law, and took to literature — and free-booting. His voyages to the Canaries and South America stimulated him to write prose tales. Back in England, he became a medical doctor in 1603, and devoted the rest of his life to a fashionable practice and to translation. His version of Josephus came out in 1602 and his *Seneca* in 1614. In the preface to this distinguished work he admits that he spent too much of his life seeking popular admiration. The Library's copy is of the 1620 edition, which was "inlarged and corrected" and fitted out with a new dedication to Thomas, Earl of Suffolk. It is regarded as a better text than that of the first edition. Despite its reputation, Lodge's complete translation has never been republished. The so-called 1632 edition is a "ghost."

Notes

1. F. L. Lucas, *Seneca and Elizabethan Tragedy* (Cambridge, 1922), p. 35.
2. R. M. Gummere, *Seneca the Philosopher and His Modern Message* (Boston, 1922), pp. 24–5.
3. Seneca, *De Beneficiis* (Golding's translation).
4. Sidney Lee, "Thomas Farnaby" (*Dictionary of National Biography*).
5. Caro Lynn, *A College Professor of the Renaissance* (Chicago, 1937), p. 27.
6. J. P. R. Lyell, *Early Book Illustrations in Spain* (London, 1926), p. 90.
7. See M. Rooses, *Christophe Plantin* (Anvers, 1883). Plantin adopted his generally known printer's mark — a hand holding a compass — in 1556.
8. *Ibid.* p. 30.
9. Richard Eden, *The Decades of the newe worlde,* f. 309, verso.

Two Letters by George Meredith

THE Library, which has a fine set of George Meredith's novels in first edition, has now acquired two letters by him, each having a point of particular interest: one mentions his major novel, *Diana of the Crossways,* and the other comments on the art of comedy. The cycle of striking novels, begun in the 1860's, which added new definitions of comedy, egoism, and the relations between men and women to English literature, was drawing to a climax when the first of our letters was written. Here, addressing André Raffalovich, a poet of Russian-French extraction who greatly admired him, Meredith indicates that *Diana,* which was to bring him his first taste of general acclaim, is well on the way to completion.

The material making up Meredith's unique blend of satire, romance, and brilliant character analysis was accumulated from autobiography, from the circle of his acquaintances, and from the public life of the day. Like *The Tragic Comedians,* which dealt with the spectacular tragedy of Ferdinand Lassalle in Germany, *Diana* was drawn from a well-known scandal. Caroline Norton, the granddaughter of Richard Brinsley Sheridan, had been accused of adultery with Lord Melbourne and later of selling a state secret to the *Times.* The native glamor of the case, with its protagonist's wit, beauty, and ill-repute, brought the book a rare success, which its merits as a novel, admirable as they are, would not alone have achieved. But Diana undergoes a sea-change as she is subjected to the psychological interpretation of which Meredith was one of the earliest conscious practitioners in English prose.

André Raffalovich wrote his first letter of praise to the novelist late in 1881. To the assurance that he was attempting to make his work more widely known on the continent through reviews in the *Journal de St. Petersbourg* and the *Gaulois,* Meredith responded in distress. "Good work has a fair chance to be recognized in the end, and if not, what does it matter? The only concern one should have is for the personal assurance that one has done one's best." From Box Hill, in Surrey, which he had made his home in 1867, he wrote the following hitherto unpublished letter, dated the 19th May, 1884:

> On my way to Hampstead I have to see my publishers next Wednesday, and this is a worrying and a melancholy task for an unpopular author, as it involves his endeavor to make a stand for his own, with the conviction, founded on his experience, that he will but poorly succeed. It will occupy the day. On Thursday, I suppose I shall remain with my friend. Then I shall hasten home to get my Diana safely off the brain. Next month I will offer myself to you. But, pray, do not enlist the troop you name "admirers" to attend. They give me no satisfaction. All my pleasure will be in conversing with you and Molly, Sophie and Miss Gribell.

This visit, with others Meredith had planned to make that summer after the "marriage" of *Diana* — as he described his novel's publication to Mrs. Leslie Stephen — was cancelled by his wife's illness. Later in 1885 Mrs. Meredith died, leaving the author with a grown son and half-grown daughter, Marie, on whom he lavished, as upon many with whom he was intimate, both deep affection and cruel chaffing.

Our second letter, of 12th September, 1887, is addressed to another admirer, Mr. George Stevenson of Glasgow. Meredith was also a close friend of Robert Louis Stevenson, but George Stevenson is chiefly distinguished among Meredith's correspondents as the husband of a charming woman, whose photograph is mentioned below. Part of this letter has been published — mainly those portions which in the present article have been summarized rather than quoted. The writer begins with a reference to Stevenson's impending marriage, and goes on to give a charming picture of a vacation with his daughter:

> My girl and I, with a Miss MacPherson her friend, went to St. Ives in Cornwall for a month, where I took a house to be near the Leslie Stephens, and we had excellent bathing on firm sands, choice of grand rock scenery, walks diversified by scalings of crags and vaultings over 3 dozen fences per diem. We had 30 days of brilliant weather. Then to Torquay, where Riette [Marie] has a resident aunt and the heavens pelted us. I left the two to weather it. They have now come home, to bemoan the absence of stone fences and despise the fields not offering such attractions. They had nice young Oxford and Eton fellows for playmates, and are altogether manlier-maidenly, improved in health and style. But we are bothered by the illness of Madame Panard, Riette's governess, as to whom I have painfully decided that the girl cannot wait for her recovery, and a new one has to be found. Riette often speaks of her wish to meet the lady of the photograph and though she is much in love with bleak and honest St. Ives, she whispers for a holiday in Scotland some day. I rather lean to Tyrol for next year. But we know not.

The allusion to the Leslie Stephens recalls Meredith's long-standing friendship with the distinguished editor of the *Dictionary of National Biography,* which began in 1866 and ended with Sir Leslie's death in 1904. The two men shared a vigorous enthusiasm for walking, and in their last days, while both lay bed-ridden, Meredith lamented to his friend: "We who have loved the motion of legs and the sweep of the winds, we come to this!" Vernon Whitford in *The Egoist* is Meredith's portrait of Stephen. The summers at St. Ives and the wonderful Stephen household were years afterward to be recalled by Sir Leslie's third daughter, who was later Virginia Woolf, in *To the Lighthouse* and *The Waves.* Meredith loved children, especially the Stephen children, and of them wrote: "I have to confess that my heart is fast going to Virginia." The letter continues, mentioning his failing health, which slowly was driving him into a wheelchair, and from "the extended field of prose" to verse, which

"comes in a spout by fits." In conclusion Meredith speaks of Comedy, which played so large a part in his philosophy:

> By the way, my son and our gardener Cole, whom I had down for a holiday, saw a seal in one of the bays near St. Ives. Could Scotland, except in her fringe of islands, show as much? I see that Max O'Rell makes head against the silly English dictum upon 'Scotch Wut.' The English have their notion from feeding on bright French wit and thinking they have appropriated it. But the thing is not native to them. Beyond practical jokes and chaff, their natural understanding does not mount. I bow to the lady of your heart and am very truly yours.

Max O'Rell was the pseudonym of a French journalist, Paul Blouet, who in 1884 published a commentary on English manners, *John Bull et son Ile.* It was followed by similar works; the one to which Meredith refers is *Friend MacDonald,* which pleased him by depicting Scottish wit in favorable contrast to the less intellectual English species. It must be remembered here that, with his dash of Welsh blood, he considered himself more Celt than Briton.

Meredith's comedy has little in common with the naturalistic British school of Fielding and Smollett, Dickens and Thackeray. His laughter is not for its own sake; it is not very often real laughter. He described his Comic Spirit, in "The Idea of Comedy," as visiting the world with "calm curious eye" to cleanse and heal by its intelligence. Another writer outside the main current of British humor, Oscar Wilde, characterized Meredith's work in an aphorism which, despite its flourish, succeeds in drawing blood: "As a writer he has mastered everything except language; as a novelist he can do everything except tell a story; as an artist he is everything except articulate." Wilde was of course a dissenter from his contemporaries, who by then had come to regard Meredith as a master.

EVELYN GRANTHAM

Exhibitions in the Print Department

Illustrations to Dickens's Work by "Kyd"

ILLUSTRATORS had a rich field in the novels of Charles Dickens. Perhaps no other writer's work has been illustrated so profusely or has been interpreted in so many media. The pen and pencil of the draftsman, needle of the etcher, burin of the engraver, and brush of the painter, both in watercolor and oil, have given us many striking scenes and renowned characters from the pages of these famous works.

Dickens insisted upon close association with his illustrators, and it is understood that his exacting requirements often made matters difficult for the artist. However, the majority of readers over the years have approved the qualities found in the etched work of George Cruikshank, Robert Seymour, Robert W. Buss, and "Phiz" (Hablot K. Browne), who did much to create in pictorial form the persons imagined by Dickens. "Kyd" — J. Clayton Clark, by his real name — follows closely in reputation; the reason that he is not better known is due to the fact that he concentrated almost entirely upon the Dickens characters alone, with little composition and devoid of action, whereas other artists pictured full scenes filled with movement.

The October exhibition of watercolor drawings by "Kyd" might be termed as portraits of Dickens characters. They are exhibited in Boston for the first time, and have been selected from two hundred and seventy-seven originals in The Albert H. Wiggin Collection. These splendid types serve faithfully the author's text, realizing in vivid form the well-known figures of "Pickwick," "Micawber," "Tony Weller," "Nicholas Nickleby," "Barnaby Rudge," "Oliver Twist," "David Copperfield," and a host of others.

Illustrators in the earlier part of the nineteenth century seldom resorted to the use of living models, and Cruikshank, Seymour, and "Phiz" were no exceptions to the rule. A new school of designers and draftsmen arose shortly after 1850, and prominent among them were Marcus Stone and Luke Fildes, whose talents gave us drawings for *Our Mutual Friend* and *Edwin Drood*. Although "Kyd" 's work appeared during the latter half of the century, his illustrations belong in treatment to the earlier period, for they were drawn entirely from imagination.

Little is known concerning "Kyd," except that he was doing his best work during 1887–1930. He left a great number of original watercolor drawings, mostly all characters created from Dickens's books and signed with the monogram "J.C.C." A group of these, about 240, were sold at the Cosens Sale in London in 1890. Mr. Thomas Wilson, in England, possesses a sizable collection by "Kyd," which now probably includes those formerly owned by the late Mr. Cosens. A series of twenty-four drawings were reproduced in chromolithography in *The Characters of Charles Dickens,* published by Raphael Tuck & Sons, London and New York, and studies of a few of the leading personages in the novels appeared in *The Fleet Street Magazine,* in 1887.

Fifty-five of these original watercolor drawings now in the Library were purchased by Mr. Wiggin at the Jerome Kern Sales held in New York in 1929.

They were listed: "Pickwick Papers," 18 drawings; "Nicholas Nickleby," 12 drawings; "Barnaby Rudge," 13 drawings; and the "Old Curiosity Shop," 12 drawings. Another item of importance among the artist's *oeuvre* is a series of fifty-five original watercolor drawings designed for a set of "Dickens Playing Cards." Including a frontispiece, back, and joker, the series introduces two hundred twenty-five of the most familiar Dickens characters.

"Kyd" 's drawings cannot be put on the same plane with those of Cruikshank, who is considered the greatest of Dickens illustrators. Cruikshank placed his characters into compositions, consistent with backgrounds and local color. In contrast, the single figures of "Kyd" give one the feeling that he wanted to depict the novelist's descriptive creations as completely as possible.

It is unneccessary to attach titles to these studies, for the character, pose, and action are sufficient means to identify them. Perhaps some seem over-drawn at first, but after a little study these simple interpretations become revelations of real men, women, and children with particular habits, absurdities, and appetites. We have preconceived ideas of the strong and weak personalities of Dickens's dramas and comedies; they are living beings in our minds, and "Kyd" 's observations seem scrupulous and exact according to our conceptions.

This exhibition broadly outlines "Kyd" as an illustrator of Dickens. It would have been a pleasure, if space had permitted, to show more of the items depicting various aspects in treatment. But even as it is, the visitor has ample opportunity to study the artist's work and form his own opinion.

In addition to the "Kyd" illustrations, some rare items have been placed in special cases. Indeed, The Albert H. Wiggin Collection is very rich in Dickens material. The following list will outline some of it:

Books illustrated by Cruikshank: *Sketches by "Boz,"* London 1836, in two volumes with advertisements; *Oliver Twist,* London 1838, in original covers, with the "fireside plate"; proofs of Cruikshank's etchings for *Oliver Twist,* with a letter by Charles Dickens, Jr.

Books illustrated by John Leech and others: *Christmas Carol,* London 1843, in original binding; *The Chimes,* London 1845, illustrations by Leech, Tenniel, and Stone; *The Battle of Life,* London 1846, illustrations by Leech, Doyle, Stanfield, Macise, and others. *The Cricket on the Hearth,* London 1846, illustrations by Leech, Doyle and Landseer.

Books illustrated by "Phiz" and others: *The Posthumous Papers of the Pickwick Club,* London 1837, illustrations by Seymour and "Phiz"; another copy containing 59 additional plates by Croquill and others; *David Copperfield,* London 1850, steel plate with a proof of the etching "Uriah persists in hovering near us at the dinner party"; *A Tale of Two Cities,* London 1859, original binding; *Dombey & Son,* London 1846–48, 20 parts in 18 original green wrappers.

Specially illustrated Dickens items: *Master Humphrey's Clock,* London 1840–41, illustrations by Cattermole and "Phiz," with five original drawings by Charles Green; *Illustrations for Master Humphrey's Clock, the Old Curiosity Shop, and Barnaby Rudge,* London 1842, by Thomas Sibson; *Illustrations for the Pickwick Papers,* London 1837, 20 plates by W. Heath; *Illustrations for the Pickwick Club,* London 1894, drawn and etched in 1847 by Onwhyn; a set of 32 extra plates for the same.

ARTHUR W. HEINTZELMAN

Fenimore Cooper Sponsors a Military Invention

BY 1840 James Fenimore Cooper was a novelist of international reputation. Two more of the Leather-Stocking Tales, of which *The Last of the Mohicans* was the most popular, were finished or soon to be finished: *The Pathfinder* and *The Deerslayer*. The author, after some years abroad, was re-established on his family estate at Cooperstown, in upstate New York. He was fifty years old. As a young man he had served for four years in the United States Navy, but afterwards he got far away from his early experience. In 1839, however, he published a scholarly *History of the United States Navy*.

This revived interest in maritime affairs may explain a sudden enthusiasm that came to him during the winter of 1840. In the following letter addressed to James K. Paulding, the Secretary of the Navy, the novelist speaks of a recent invention for facilitating cannon fire. He asks to have it brought also to the attention of Joel Poinsett, Secretary of the War Department. This letter, dated May 9, 1840, and apparently unpublished, is printed here in full:

Dear Sir,

There is in this village an officer of the Swedish Artillery of the name of Wahlgren. He brings good recommendations, is on furlough and has come here to seek employment in a school. He appears a very respectable young man, and has made friends among us.

Mr. Wahlgren has brought with him a Swedish invention for discharging cannon. It is a small glass tube encased in one of brass: this tube is run into the cartridge after the latter is packed, a small line with a hook is attached to the top, and a very slight pull of this line, or lanyard, breaks off a sealed top, when the fuse explodes. There is little or no smoke, and locks are dispensed with altogether. Mr. Wahlgren says Bernadotte had adopted them altogether in his army. He thinks them perfect as to the field artillery, and I confess they strike me as admirably suited to ship guns. They would seem to be surer than locks, less cumbrous, and less expensive. They cannot get out of order. It has also struck me that they will cause much less smoke between decks.

Com. Morris will at once know whether such an invention has ever been offered to the department. I write to you, however, with the wish that my letter may be sent to Mr. Poinsett, as this tube is, out of all doubt, the best possible invention for a mine. A mine can be sprung with it, without a train, if required, and always with a short one, and at a precise instant.

I go to Philadelphia tomorrow, and take with me ten of these tubes. I will immediately send some to Washington, should I not come on myself, and would be obliged to you for an answer (Com. Morris might write it) to me at Head's Tavern. At Philadelphia, I will desire Com. Stewart to try an experiment or two.

Mr. Wahlgren does not pretend to be the inventor. He of course would expect some remuneration should the tube be approved and adopted. I would enclose a tube or two, but am afraid of blowing up the mail.

Yours very sincerely,
J. Fenimore Cooper

Secretary Paulding jotted on the back of the letter: "Commodore Morris will oblige me by replying to Mr. Cooper as he suggests."

The specialist in ordnance might know just what Cooper meant by this "small glass tube encased in one of brass." And it would be interesting to learn whether Commander Morris or Stewart were impressed with it. Jean-Baptiste Bernadotte, to whom Cooper refers, was the brilliant general of Napoleon whom the Swedes elected their Crown Prince in 1810, following his kind treatment of Swedish prisoners during the French War. As Charles XIV, Bernadotte ruled Sweden from 1818–1844, maintaining peace and encouraging the country's development. He was the founder of the present royal house. **T. C.**

Ten Books

Sixty Million Jobs. By Henry A. Wallace. Simon & Schuster. 1945. 83 folio pp.

Secretary Wallace presents his program for the abundant life with sincerity and enthusiasm, yet basing his arguments on convincing statistics. It was President Roosevelt who in a campain speech at Chicago in October 1944 set the goal of 60 million jobs in the post-war period. The planless drift after the first World War resulted in the loss of over one hundred million man-years of production in the thirties. As employment depends on production, and production on consumption, which again is made possible only through employment, the aim must be to raise the standard of the lowest income group. Mr. Wallace estimates that it will be necessary to have 60 million jobs and a yearly production of 200 billion dollars by 1950. He is not advocating a Planned Economy in the totalitarian sense, but rather an economy of free enterprise stimulated by government aid. Mr. Wallace divides the total field of gainful work into various categories, in accordance with their opportunities for jobs. Subtracting the government officials, agriculture, domestic service, self-employed business, and professions, there remain 37 of the 60 million jobs which must be found mainly in manufacturing, mining, building, utilities and transportation, trade and finance. It is particularly in manufacturing and construction that government help is vital: in the former the government "can either accelerate or choke off the reconversion process," in the latter it can act as direct employer on needed public works. The former Secretary of Agriculture stresses the fact that the farmer prospers only as labor prospers. He believes that "we need to keep something very close to the present level of wage payments" and that labor should be guaranteed its wage on an annual basis. Finally Mr. Wallace recommends that the President should be obliged by law to submit a budget for full employment each year. The most satisfactory plan of expenditure of the national 200 million dollars' production would be the one which would show two-thirds spent by consumers and the rest divided between business and the government. (*M. M.*)

The Balance of Tomorrow. By Robert Strausz-Hupé. Putnam. 1945. 302 pp.

A large part of the discussion is given to comparative studies of population and raw materials. Russia's recent achievement was possible because she was able to draw on unused human resources long after Germany had reached the maximum of her manpower; even in the midst of the invasion she was able to transfer and man her factories. Since the United States is not expanding in population, a revised policy toward immigration is desirable. Although the supply of American oil reserves may be exhausted in the not very distant future, the United States and Britain together control the greater part of the world's oil. Raw materials alone do not, of course, assure power without adequate organization for their use, and "a changing and adaptable economy is the main condition for technological progress." In a Preface inserted after the printing of the book, the author maintains that "the atomic bomb creates a state of permanent and universal emergency in which the maintenance of a passive defense is an essential prerequisite for national security." The new bomb will solve none of the problems which make for war; the answer "rests now as before in the realm of international morality." (*M. M.*)

The War Poets. An Anthology of the War Poetry of the 20th Century. Edited by Oscar Williams. Day. 1945. 485 pp.

Because most people do not have the courage to face the facts of others' intense suffering, fine war poetry, poetry that is written "in the pity of it," seldom reaches the general reader. The poetry in this anthology is no namby-pamby escape literature. The first of its three parts comprises poetry of World War I, partly as the opening phase of World War II, largely because it produced Wilfred Owen who, in the editor's opinion, emerges as the great poet of that war.

He was killed in action. His book was printed in 1920, and exerted great influence on later poets. The second section is devoted to poems by Americans and Britishers in the armed forces — Walter Benton, John Ciardi, and Richard Eberhart among an extremely graphic group — writing poems of love, parting, self-analysis, and social consciousness under the emotional strain of the war. The third part is made up of the work of important civilian poets, some of whom — like W. H. Auden, E. E. Cummings, Wallace Stevens, Robinson Jeffers, and Marianne Moore — documented the coming of this war. The striking agreement that runs through all this poetry the editor attributes to the nature of the poet, to his sensitivity to truth, to his capacity as a seer. A collection of the poets' own opinions about war poetry (interesting here is Frederic Prokosch's remark that for want of love poetry, war poetry is symptomatic of literary decay) and fourteen pages of photographs of the poets represented in the anthology give an illuminating sidelight. (*A. M. B.*)

The American Language, Supplement One. By H. L. Mencken. Knopf. 1945. 739 pp.

Supplement One adds to the first six chapters of the fourth edition of Mr. Mencken's *The American Language*, published in 1936, a great body of extremely interesting material culled from "everything printed" here and abroad as well as from thousands of letters. The character of growth in a language would seem to be its wildering vitality and in this, American is particularly lush. In the early stages of the language it is evident that change was speeded up by the fact that English dialectical words penetrated into the written language earlier than in the mother-country. An amazing number, too, were introduced from Indian, not only such words as *sachem, powwow* and *wigwam*, but *skunk, opossum, poke, pone, persimmon, toboggan* (which came from the Micmac Indian by the way of Canadian French), *canoe*, and hosts of compounds. Mr. Mencken lists in another group *waffle*, names of places ending in *Kil*, meaning channel (Catskill), *filibuster* and *Yankee*, to mention but a few, all of Dutch origin. *Chowder, carryall, gopher, buccaneer* have French sources; *lasso, mustang, plaza, corral,* and *calaboose* are Spanish. Though African languages left only little sediment in the language of the United States, *gumbo, bozo,* and *voodoo* come from them in a roundabout way. Every reader will be interested in the history of *O.K.* and in fads in wordification, for instance, the use of *dom* in *cattledom, gangsterdom;* of *ster* in *rhymster, punster, roadster, speedster, gangster;* of *ette* in *tanksterette, leatherette*; of *ite* in *Camdenite, suburbanite; ologist* in *hoofologist*, and so on, in thousands of amusing examples. (*A. M. B.*)

Son of the Wilderness. The Life of John Muir. By Linnie Marsh Wolfe. Knopf. 1945. 364 pp.

John Muir belongs among the great naturalists, like his idols Humboldt and Thoreau, whom it is impossible to pigeonhole with the tag of a specialized science. He was an authority on ice-flow, and discovered sixty-five living glaciers in the Sierra. He was also a botanist, whom Asa Gray tried in vain to lure from his mountains to Harvard. But his fame rests on his untiring struggle, in the face of the bitter hostility of lumber and live stock interests, for the preservation of the great forest areas as National Parks. After a seventeen years' effort, the measure of making the Yosemite Valley a part of Yosemite National Park was signed by Theodore Roosevelt in 1906. However, Muir's last years were troubled by his failure to prevent the "spoiling" of the Hetch Hetchy Valley by a dam. Mrs. Wolfe has recorded minute details of the naturalist's rugged, uncompromising life from his childhood on a Wisconsin farm, in the 1840's, to his late years, about 1910, when he had become a prosperous fruit-grower and a widely-read writer. Feats of mountaineering, among them the ascent of Mount Shasta and Rainier; dangers on the ice-floes of Wrangel Land, in the search for the steamer *Jeanette;* camping with Theodore Roosevelt under the giant sequoias, and innumberable other incidents are told with a happy zest. Characteristic of Muir was his recollection of the two

"supreme" moments of his life — one was when he found Calypso blooming alone in a Canadian swamp; the other was his meeting with Emerson. (*M. M.*)

The Age of Jackson. By Arthur M. Schlesinger, Jr. Little, Brown. 1945.

THIS brilliant study, alive and human with innumerable swift, sharp biographical portraits, clarifies the transformation of pastoral Jeffersonian democracy into the realistic issue of protecting the working people from "the American system" of Big Business. This issue centered in the successful fight of Jackson's administration against the privately owned Bank of the United States and for an independent treasury, and was bound up with the general principle of hard money. With the rise of a radical Eastern reform movement in the Democratic party, the misery of the factory laborers and agitation for a shorter working-day came into the foreground. It was the emergence of class conflict which, while it could fire with enthusiasm an Orestes Brownson and a Walt Whitman, antagonized former Jeffersonians like John Quincy Adams, Henry Clay, and others. The icy logic of Calhoun's southern libertarian position, to be sure, kept him long in the Democratic camp. In the Harrison-Tyler and Polk administrations loomed the annexation of Texas, the free soil problems, and the slavery controversy which drew Whigs into the Democratic camp and turned the opposition of the parties into a geographic-sectional struggle. By the 1850's the old parties had expired, the conservative Whigs going over to the Democrats, while the Jacksonian tradition entered the Republican party. The author, who merely touches on Lincoln and the Civil War, ends his narrative with Andrew Johnson, yet not without glancing beyond. He deplores, for the sake of American liberalism, that the Jacksonian reforms have never been codified. (*M. M.*)

Tolstoy and his Wife. By Tikhon Polner. Translated by Nicholas Wreden. Norton. 1945. 222 pp.

"WHAT are you living for?" asked Tolstoy. "To pass the time away," answered Prince Blohkin, a peasant with delusions of grandeur. Blohkin's answer was the only answer which, in Tolstoy's opinion, contemporary, parasitic Russian society could give to this question. His own solution was a series of social experiments in peasant education, farming, land dispensations, famine-relief, pamphleteering, religionism, and a dozen other passionate panaceas, all of which, as far as Tolstoy was concerned, ultimately failed, for he died a closed and lonely man. His emotional tensions would present a difficult problem for any biographer of the soul and this author, whose original Russian text appeared in 1925, handles them competently. The relation of Tolstoy's books to his own spiritual development is indicated: *Childhood,* which he wrote as an artillery cadet in the Caucasus, *War and Peace,* the recent revival of which prompted a translation of this biography, and *Resurrection,* the profits of which Tolstoy gave to the refugee Dukhobors. The interplay of Tolstoy's temperament with the conventional conservatism of his wife is more objectively and less effectively done. The author gives us a glimpse of the tragedy of Tolstoy's personal life. His is the genius; his wife is a mechanical accessory to it. The bitterness of her lot is highlighted by Tolstoy's profession of faith: "What do I believe? I answered in all sincerity that I believe one must be good and humble, one must forgive and love." (*A. M. B.*)

The Way of an Investigator. By Walter B. Cannon, M.D. Norton, 1945. 299 pp.

THIS is a modestly written autobiography of a pioneer in physiological research. Despite his father's wishes, Dr. Cannon never became a practising physician; he devoted his life instead to teaching medical students, serving from 1906 to 1942 as George Higginson Professor of Physiology at the Harvard Medical School. In interpreting the working principles of research, he describes the pitfalls and errors involved, the joys of coöperative work, the place of the university as a feeding ground of discoveries, and the contribution of the scientist to democracy and citizenship. Some of the most interesting pages tell of instances in which "hunches" have played a part in scientific investi-

gation: how, in using an old culture for innoculation, Pasteur discovered his method of immunization; how Claude Bernard's theory that sugar was produced in the organism ultimately led to the knowledge that the liver stored sugar; how a midnight inspiration of Otto Loewi, carried out the next day in his laboratory with frog's hearts and salt solution, brought about the discovery of chemical mediation of nerve impulses; and how the Danish investigator F. Dam, working on chemical changes in chicks, developed Vitamin K which restores the deficient element in blood clotting. Dr. Cannon, working on the digestive functions of the body, made discoveries about the effect of the emotions on the system, and from his observations during World War I produced the material for his book on traumatic shock which proved a tremendous boon to patients in World War II. (*E. H.*)

Masters of Mass Production. By Christy Borth. Bobbs-Merrill, 1945. 290 pp.

More than a century ago Paul Revere, recognizing that mass production thrives only on mass consumption, gave his workers twice the prevailing wage; Eli Terry, Colonial clockmaker, introduced installment buying and selling; and Eli Whitney made munitions with interchangeable parts. However, the name of Henry Ford is the symbol of modern mass production, for it was he who in his Highland Park plant began putting automobiles together in continuous assembly. The story of quantity production, so peculiarly an American art, is one of co-operation, simplification, standardization, and constant improvement. Many people have contributed to it: men like William S. Knudsen, genius of organization; Albert Kahn, architect extraordinary, who designed Willow Run, the greatest bomber plant in the world; and Charles Sorenson, who built up an assembly line which eventually produced a bomber every hour. Back of them are the mechanical wizards: Carl Johansson, maker of precision gage blocks; Henry Krueger, master designer of intricate machine tools; and Otto Zachow, who devised the multi-wheel drive, so essential in war trucks and the versatile "jeep." The author makes little mention of the contributions of pure science to modern industrial progress, and none whatever of the difficult social and economic problems that the machine-age has created. His book is, rather, a tribute to these masters of mechanism and organization, and to the vast, unnamed army of workers. who, with the military forces, made victory possible. (*L. A. S.*)

Florestan. The Life and Work of Robert Schumann, By Robert Haven Schauffler. Holt. 1945. 574 pp.

Known as a musician and poet, as well as the biographer of Beethoven and Brahms, Mr. Schauffler is exceptionally qualified to interpret Robert Schumann, "the most admirable of the Romantics," and years of devoted research have supplied him with an abundance of material from letters and journals. The name "Florestan" provides a key to the understanding of Schumann's dual character. In his pioneering magazine of music criticism he introduced two imaginary personages representing the two sides of his own nature: Florestan the active, happy, ecstatic, and Eusebius the gloomy, taciturn, depressed. Mr. Schauffler warns that he will not gloss over the faults of his hero, and that his portrait of Clara Schumann may shock people. Actually, he gives an absorbing version of the famous love story. The worst he says of Clara — apart from the inconclusive suggestion of her relations with the young Brahms — is that she lost her sense of humor, was jealous, and sometimes had a reactionary influence on Robert's music. For, in a period of low musical depression, Schumann was not only highly original but a modernist. "The world's best composer-critic," he was most generous in his appreciation of fellow composers. He discovered Schubert's C Major symphony, he deserves "equal credit with Mendelssohn" for the Bach revival, and he introduced Brahms to the music-world. The second part consists of easily comprehensible analyses of Schumann's music, illustrated with passages from scores. In the chapter on the songs the author discusses the effect of composition on poetry. (*M. M.*)

Library Notes

Professor Swan

MR. MARSHALL W. S. SWAN, author of the article "Seneca: Texts and Translations," printed in the present issue of MORE BOOKS, is Assistant Professor of English at Tufts College. He received his Ph.D. degree at Harvard in 1942, and his dissertation was "A Study of Golding's Ovid." Mr. Swan's published articles include "Shakespeare's Poems: The First Three Boston Editions," printed in the *Papers of the American Bibliographical Society*, 1942, and "The Sweet Speech and Spensers (?) Axioclus," printed in the *Journal of English Literary History*, 1944.

The South-Sea Bubble

IN 1711 the South Sea Company was incorporated to take over a part of England's national debt in exchange for lucrative trading monopolies. For nine years the venture swelled, iridescent and splendid, consuming old fortunes and making new ones, to burst in 1720, bringing suicide into high fashion, and making it impossible to find accomodations in private mad-houses. The Library, which has a number of the contemporary pamphlets concerning this most outrageous of speculations, has recently acquired one of the earliest. Printed at London in 1711, it is entitled: *A Letter to a Member of Parliament, on the Settling a Trade to the South-Sea of America.*

Since the days of privateering on Spanish galleons, the Americas had been regarded with starry eyes as an "inexhaustible Fountain of Treasures." This little pamphlet importunes, among "Reasons to encourage a Trade from Great-Britain to the Countryes situate in the South-Seas of America," that an exchange of British manufactures for American gold and silver would be profitable. As the Spaniards, "from their Slothfull Temper, and from their innate Pride," have not fully exploited the region, it seemed high time that the British stepped in before the assiduous French got a monopoly. There is even a plea that this scheme should be to the interest of Spain, as England, unlike France, has no designs of "a Universal Monarchy," but rather "contents itself with the Honour of giving a just and equal Balance to the Powers of Europe."

The writer, apparently an old freeholder of that never-never land, appends a "List of Commodities proper for a trade to the South-Sea," which begins, characteristically, with woolen goods, and goes on to include such items as velvet, silk handkerchiefs, hats — "beavers and carolins," silver and gold lace, sewing silk, linens of all kinds from the coarsest to the finest, calicos and the goods of India, curiosities of iron and steel, paper, sealing-wax, castile soap, pepper, Cheshire cheese, and pickles.

This eclectic catalogue was aimed to attract every small industry of England. No doubt it did, for the disaster of 1720 was universally felt. Alexander Pope quoted *Psalms:* "They have dreamed out their dream and awakening have found nothing in their hands." **E. G.**

Lowell Lectures

A course of eight lectures, in the Lecture Hall of the Central Library, on Sources of Our Common Thought: Homer, the Old Testament, and Plato, by Professor Ivor Armstrong Richards, M.A., Litt.D., Harvard University.

Mondays and Thursdays at five o'clock in the afternoon, beginning Thursday, October 18.

1. Thurs., Oct. 18. The Great Original Works as Sources of Our Knowledge of Ourselves. Modes of Such Knowledge and of Its Transmission. The Risks Should It Change or Lapse.

2. Mon., Oct. 22. The Traditional Book. "Literature" before Writing. The Impact of Writing (a) Upon Poetry: Homer, (b) Upon History: The "J" Narrative and the Story of Saul and David.

3. Thurs., Oct. 25. Achilles. "For speculation turns not to itself Till it hath travell'd and is mirror'd there Where it may see itself." Troilus and

Cressida, III, iii. 109.

4. Mon., Oct. 29. Prophecy. Some Types of Direct Moral Discovery.

5. Thurs., Nov. 1. Deuteronomy and Job. Primitive Exemplarism and its Refutation.

6. Mon., Nov. 5. Plato. The Construction of the Reflective Western View of Man. Perfected Exemplarism.

7. Thurs., Nov. 8. Another Tradition than Ours. The Chinese View of the Mind and of its Virtue.

8. Mon., Nov. 12. Conclusions. The Humanities in General Education.

Lectures and Concerts in October

The entrance to the Lecture Hall is from Boylston Street only. The doors will be open one half hour before each lecture or concert.

Gallery Talk on the Exhibition of Drawings by "Kyd" (J. Clayton Clark) illustrating the works of Charles Dickens. Arthur W. Heintzelman, N.A., Keeper of Prints, Boston Public Library. [The talk will be given in the Albert H. Wiggin Gallery of the Library]. 5.00 Mon. Oct. 1.

How to Make Your Home More Attractive. Illustrated with decorative fabrics and wallpapers. Amy M. Sacker, former Head of the Sacker School of Design. (First in a series of talks: "Afternoons for Homemakers"). 2.30 Tues. Oct. 2.

The Truth about China. Illustrated. Frederick K. Morris, Ph.D., Professor of Geology, Massachusetts Institute of Technology, former Professor of Geology at Pei Yang University, Tientsin. (First in a series of talks on "Peoples of the Pacific.") 8.00 Thurs. Oct. 4.

Concert. Frances Mains, Pianist. 8.00 Sun. Oct. 7.

Health Problems of the Pre-School Child. Susan M. Coffin, M.D., Division of Child Hygiene, Massachusetts Department of Public Health. (Second talk in series: "Afternoons for Homemakers.") 2.30 Tues. Oct. 9.

Lecture--Recital. Music South of the Border. Nicolas Slonimsky, Composer, Conductor, Author of "Music of Latin America," etc. 8.00 Thurs. Oct. 11.

Lecture-Recital. Highlights of French Music. Ruth Conniston Morize, Mus. Bac., Lecturer on Appreciation of Music, Simmons College, Organist, former Director of the Middlebury Music Center. 8.00 Sun. Oct. 14.

Guiding the Pre-School Child. Abigail A. Eliot, Ed. D., Director of the Nursery Training School of Boston. (Third talk in series: "Afternoons for Homemakers.") 2.30 Tues. Oct. 16.

Meet the Author. Norman Corwin, Radio Dramatist, Director and Producer, Columbia Broadcasting System. 8.00 Thurs. Oct. 18.

Japan: War Crimes and Cherry Blossoms. G. Nye Steiger, Ph.D., Professor of History and Chairman of the Division of Social Studies, Simmons College, Author of "A History of the Far East," etc. (Second in a series of talks on "The Peoples of the Pacific.") 3.30 Sun. Oct. 21.

Concert. Einar Hansen, Violinist, Member of the Boston Symphony Orchestra; and Alan Hovhaness, Composer and pianist. 8.00 Sun. Oct. 21.

Eating Well on a Ration. Dorothea Nicoll, Supervisor of Nutrition, Massachusetts Department of Public Health. (Fourth talk in series: "Afternoons for Homemakers.") 2.30 Tues. Oct. 28.

Australia, Land With a Challenge. Illustrated by film, Australia is Like This. Gavin Casey, Author, journalist, Director of Australian News and Information Bureau, New York City. (Third talk in series: "Peoples of the Pacific.") 8.00 Thurs. Oct. 25.

Drawing for a Hobby. Illustrated with drawings by the artist, Jack Frost, Artist, author of "A Cape Cod Sketch Book," "Eternal London," etc. 3.30 Sun. Oct. 28.

You Can Design Your Own Clothes. Illustrated. Kay-Peterson Parker, Lecturer on Costume Design, Garland School of Homemaking, Watercolorist, Author of "What or What Not" an illustrated book on the history of decoration. (Final talk in series: "Afternoons for Homemakers.") 2.30 Tues. Oct. 30.

A Selected List of Books Recently Added to the Library

This list should be used in conjunction with BOOKS CURRENT, *a bi-monthly list the publication of which the Library began in October 1943.* BOOKS CURRENT *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* MORE BOOKS *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* BOOKS CURRENT *only.*

General Reference Books in Bates Hall

American annual, The: an encyclopedia of the events of 1944; 1945. New York, Americana Corp. [1945.] 830 pp.
Gen. Ref. 570.2=7386.24

American year book; a record of events and progress, year 1944. Nelson. 1945. 1082 pp.
Gen. Ref. Desk

American-Swedish handbook, Vol. 2. Rock Island, Ill., Augustana Book Concern. [1945.] 160 pp. **Gen. Ref. 641.21A**

Colcord, Joanna Carver. Sea language comes ashore . . . illustrated by Larry. New York, Cornell Maritime Press. [1945.]
Gen. Ref. *PE1689.C65
Definitions and origins of terms derived from language used at sea. In dictionary form.

Massachusetts, General Court. Report of the special commission to investigate the problem of drunkenness in Mass. Under Chapter 62 of the Resolves of 1943. Boston. 1945.
Gen. Ref. Closet HV5079.M4A5 1945

National geographic society, *Washington, D. C.* Insigna and decorations of the U. S. armed forces, by Gilbert Grosvenor, J. R. Hildebrand, Arthur E. Du Bois [and others] . . . Rev. ed., December 1, 1944. National Geographic Soc. [1945.]
Gen. Ref. UC533.N3 1943

Official Hotel Red Book and Directory, The. 1945–46. New York, American Hotel Ass'n Directory Corp. 1945. 964 pp.
Gen. Ref. Centre Desk 2387.104

Shankle, George Earlie. Current abbreviations. Wilson. 1945. **Gen. Ref. *PE1693.S5**

United States, Acts and laws. United States code annotated. Title 12, Banks and banking. Parts 1 and 2. Brooklyn, N. Y., Edward Thompson. 1945. 2 v. **Gen. Ref.567.1**

U. S. Office of education. Educational directory, 1944–1945. Washington. [1945.]
Gen. Ref. 643.4=Directory Shelf Teachers Depart.

Whitaker, Joseph. An almanack for the year of our Lord 1945. London, Whitaker. [1944.] 704 pp. **Gen. Ref.640.33**

Anthropology

Huntington, Ellsworth. Mainsprings of civilization. Wiley. [1945.] **GF31.H818**
A study of the role of heredity in history and culture, and of physical environment in relation to human activity. Considers various peoples at different historic periods and offers some new theories. "One hypothesis . . . seeks to explain an apparent association of atmospheric ozone with animal reproduction. Another is based on a seeming connection between business cycles and atmospheric electricity." —*Preface.*

Malinowski, Bronislaw, *1884–1942.* The dynamics of culture change, an inquiry into race relations in Africa. Yale. 1945.
GN645.M35
Posthumously published work of the late anthropologist.

Bibliography

Hackett, Alice Payne. Fifty years of best sellers, 1895–1945. Bowker. 1945. viii, 140 pp. ***Z1035.H23**

Jones, Willis Knapp. Latin American writers in English translations, a tentative bibliography. Washington, Pan American Union. 1944. ***Z1609.T7J6**
Bibliographic series, no. 30.

Porter, Dorothy Burnett. North American Negro poets; a bibliographical checklist of their writings, 1760–1944. Hattiesburg, Miss., Book Farm. 1945. ***Z1361.N39P6**
"An expansion of the Schomburg checklist."—*Preface.*

Biography

Essays and Studies

Bell, Herbert Clifford Francis. Woodrow Wilson and the people. Doubleday, Doran. 1943. **E767.B44**
"What I have tried to do is to show that sustained effort to establish and maintain contact with the people was one of the strongest factors in Wilson's public life."—Author's *Foreword.*

Borden, Lucille Papin. Francesca Cabrini: without staff or scrip. Macmillan. 1945.
BX4705.C22B6
The life of the Blessed Francesca Cabrini, a native of Italy, who founded many schools, colleges, and

orphanages in the Americas as well as in Europe, and was beatified in 1938.

Cailliet, Emile. Pascal. Philadelphia, Westminister Press. [1945.] BX4735.P26C32

Frégault, Guy. Iberville le conquerant. Montréal, Société des Editions Pascal. [1944.] F1030.L473

Houpt, Charles Theodore. Mark Akenside: a biographical and critical study. Philadelphia. 1944. PR3313.H6

Kahrl, George Morrow. Tobias Smollett, traveler-novelist. Univ. of Chicago. 1945. PR3696.K3

Lieb, Frederick George. Connie Mack, grand old man of baseball. Putnam. [1945.] GV865.M27L5

Maynard, Theodore. Too small a world; the life of Francesca Cabrini. Bruce. [1945.] Science and Culture series. BX4705.C22M3

Pinchon, Edgcumb. Dan Sickles, hero of Gettysburg and "Yankee king of Spain." Doubleday, Doran. 1945. E415.9.S53P5

Quennell, Peter. The profane virtues; four studies of the eighteenth century. Viking. 1945. DA506.A1Q4
Studies of James Boswell, Edward Gibbon, Laurence Sterne, and John Wilkes.

Tapia y Rivera, Alejandro, *1826–1882*. Bernardo de Palissy. [San Juan, P. R. 1944.] PQ7439.T3B4

— Roberto D'Evreux. [San Juan, P. R. 1944.] PQ7439.T3R6 1944

Wavell, *General Sir* Archibald. Allenby, a study in greatness; the biography of Field-Marshal Viscount Allenby of Megiddo and Felixstowe G. C. B., G. C. M. G. London, Harrap. [1941]–1944. 2 v. DA69.3.A6W3
Vol. 2 has title: Allenby in Egypt, and imprint: New York, Oxford Univ. 1944.

Memoirs

Dooley, John Edward, 1842–1873. John Dooley, Confederate soldier, his war journal, edited by Joseph T. Durkin, S. J. [Washington,] Georgetown Univ. 1945. E605.D67

Harper, Samuel Northrup, *1882–1943*. The Russia I believe in; the memoirs of Samuel N. Harper, 1902–1941. Edited by Paul V. Harper, with the assistance of Ronald Thompson. Univ. of Chicago. [1945.] DK266.H318
The book is based on the unfinished memoirs of the late Samuel N. Harper, who died in 1943. As an authority on the Russian language and institutions, he made first-hand studies during the Czarist, the Revolutionary, and the Soviet periods.

Norris, George William, *1861–1944*. Fighting liberal, the autobiography of George W. Norris. Macmillan. 1945. E748.N65A3

[Quiller-Couch, *Sir* Arthur Thomas], *1863–1944*. Memories and opinions, an unfinished autobiography by Q, edited, with an introduction, by S. C. Roberts. Macmillan. 1945. PR5195.A3 1945

Romulo, Carlos Pena. My brother Americans. Doubleday, Doran. 1945. E169.R755
Brigadier General Romulo, Resident Commissioner of the Philippines, gives a frank account of his recent tour in the United States, informing Americans about Bataan, from which he was "the last man to escape."

Young, Ella. Flowering dusk, things remembered accurately and inaccurately. New York, Longmans, Green. 1945. PS3547.O 4745Z5

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Airman's almanac, The, edited by Francis Walton. 1945. 512 pp. **TL500.A29

American newspaper publishers' association. Bureau of advertising. Expenditures of national advertisers in newspapers, magazines, farm journals, and chain radio in 1944. 1945. 111 pp. **HF5905A51

Best's insurance guide with key ratings . . . 1945. 314 pp. **HG9765.B56

Best's insurance reports (casualty and surety). 32d annual edition. 1945/46. 765 pp. **HG8523.B56

Canada. Dept. of insurance. List of securities held by insurance, loan and trust companies in Canada as at December 31, 1944. 1945. 265 pp. **HG5154.C23

Canadian trade index; annual issue of 1945. 1945. 846 pp. **HF3223.C21 1945

Chicago. Board of trade. Annual report of the trade and commerce of Chicago. 1944. 1945. 517 pp. **HF296.C53 1944

Columbia broadcasting system. From D–Day through victory in Europe, the eye-witness story as told by war correspondents on the air, 1945. 314 pp. NBS

Directory of the photographic industry, 1945. 350 pp. **TR12.D59

Disciples of Christ. Year book. 1944. 628 pp. **BX7307.D61

Fraternal monitor, The. The consolidated chart of insurance organizations . . . 1945. 94 pp. **HG9226.F84c

Hardware age merchandise directory number. 1945. 374 pp. **TS403.H26

Heaton's commercial handbook of Canada . . . 35th. 1945. 984 pp. **HA745.H44

Huff, Darrell. Twenty careers of tomorrow. 1945. 281 pp. NBS

Irving trust company, New York. International financial stabilization, a symposium by Jules I. Bogen, Alvin H. Hansen, Edwin W. Kemmerer, and others. 1944. 186 pp. NBS

Johnstone, B. Kenneth, *and others*. Building or buying a house, a guide to wise investment. 1945. 154 pp. NBS

Journal-bulletin almanac; a valuable reference book for Rhode Islanders. 1945. 296 pp. **HA42P96 1945

Kaltenborn, H. V. Europe now, a first hand report. 1945. 187 pp. NBS

Kleiser, Grenville. How to chart your own career. 1945. 133 pp. NBS

Lapp, John A. How to handle labor grievances, plans and procedures. 1945. 290 pp. NBS

McCormick, Thomas C., *editor*. Problems of the postwar world . . . 1945. 526 pp. NBS

Municipal year book, 1945. 603 pp. **JS301.M96 1945

Myers, Herbert J. Simplified time study for factory supervisors, shop stewards and cost men. 1944. 140 pp.. NBS

National Shawmut Bank, Boston. Bank directory of New England . . . 1945. 295 pp. **HG2443.A11N27

National underwriter co. Time saver for accident and health insurance . . . 1945. 1009 pp. **HG9336.N27

Nearing, Scott. United world: the road to international peace. 1945. 265 pp. NBS

Official Catholic directory. 1945. Various pagings. **BX845.032

Official hotel red book and directory, 1945 to 1946 –60th annual edition. 1945. 964 pp. **TX907.032 1945/46

Paper catalog. New England-New York edition. Jan. 1945. Various pagings. **TS1088.P22

Perry, Josephine. The glass industry. 1945. 128 pp. NBS

Plastics catalog. [9th edition.] 1945. 1178 pp. **TP986.M68

Potter, M. D. Fiber to fabric . . . 1945. 314 pp. NBS

Powers road and street catalog and data book . . . . 21st annual edition. 1945. 312 pp. **TE1.P88

Rand McNally list of bank recommended attorneys. March, 1945 edition. 112 pp. **HG1536.R18s

Rathbone, A. D., *IV*. Shall we scrap our merchant marine? 1945. 397 pp. NBS

Reid, Mildred I. Writers: make it sell! 1944. 192 pp. NBS

Reiss, Otto F. How to develop profitable ideas. 1945. 202 pp. NBS

Smedley, Doree, and Lura **Robinson.** Careers in business for women. 1945. 224 pp. NBS

Standard oil company (New Jersey). Community airports and airparks. 1945. 39 pp. NBS

Warburg, James P. Foreign policy begins at home. 1944. 308 pp. NBS

Worrell, Dorothy, *editor*. Boston citizens' handbook, a selection of those laws and ordinances of use in the everyday life of the citizen of Boston. 1944. 92 pp. **JS605.W85

Wright, Frank L. When democracy builds. 1945. 130 pp. NBS

Economics

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The Bulletin of the Boston Public Library

NOVEMBER, 1945

Music in America

By HUGO LEICHTENTRITT

THE history of American music may be roughly divided into four distinct sections: the English tradition in the eighteenth century; the German era dominating the nineteenth century; the French impressionistic influence, from the first World War to about 1930; and finally the quest for an American style and for modernism, together with the discovery of American folk music.

Among the forerunners, mostly amateurs brought up in the English tradition, two have of late attracted especial attention. The Philadelphia lawyer Francis Hopkinson (1737-1791), signer of the Declaration of Independence, a man of high culture and considerable political importance, is now considered the earliest American-born composer. As early as 1759 he was busy writing songs, and in 1788 he published *Seven Songs for the Harpsichord or Piano-forte* on verses of his own invention. In his dedication to George Washington he claims to be "the first native of the United States who has produced a Musical Composition." Hopkinson has a close competitor in William Billings (1746-1800), the Boston tanner, whose choral hymn tunes and anthems — *The New England Psalm Singer* and others — published between 1770 and 1794, have recently been revived. Though unpretentious and immature in their effort at "fugueing," they are not without a certain charm.

For a long time Boston remained the center of religious music. The very first book printed in the colonies was the *Bay Psalm Book* (Cambridge, 1640), which in its earlier editions contained only the texts. Fifty years later the tunes, imported from England, were added for the first time. Secular music had its home mainly in Philadelphia. Here Alexander Reinagle (1756-1809), a native of England, the first professional musician of some distinction, was active for many years. In the later famous Chestnut Street Theatre, built by Reinagle in 1793, operas and plays were performed under his direction. In theatrical and concert music New York and Charleston vied with Philadelphia.

As regards creative effort in composition, this English epoch of American music was rather barren. What little is still left to us is found collected and annotated in O. G. T. Sonneck's informative *Bibliography of Early Secular American Music,* of which a new edition has recently been brought out by the Music Division of the Library of Congress, revised and enlarged by W. J. Upton.

The German Era

IT was at the time when representatives of the English school were active that the first builders of the German tradition also made their appearance in America. The German organist Charles Theodore Pachelbel, perhaps a relative of the Nuremberg organist of the same name, settled in Boston in 1770. He brought the great German organ art to America. J. Fr. Peter (1746-1813), a German Moravian missionary, became the founder of the Bethlehem, Pennsylvania, tradition that centered in J. S. Bach. Even today the Bethlehem Bach Festivals rank high among American musical institutions. J. C. G. Graupner (1767-1836), possibly a relative of Bach's contemporary Christoph Graupner, came to Boston in 1797. He had been a player in Haydn's orchestra in London, and he organized modest orchestral activities in Boston. They were taken up later, on a larger scale, by the Harvard Musical Association, and led still later to the foundation of the Boston Symphony Orchestra.

The phenomenal rise of German symphonic music since Haydn, Mozart, and Beethoven had its effect in America, awakening the desire to hear those far-famed masterpieces. The most important event in the nineteenth century was the founding of professional symphony orchestras after the German model. As early as 1842 the New York Philharmonic Orchestra began its activities. A few years afterward a number of German musicians formed a little orchestra in New York on a cöoperative basis. Later enlarged, this "Germania Orchestra" had a remarkable success as a travelling orchestra during its six years of existence, 1848-1854. For the first time symphonic music thus became known to many cities in the eastern and southern states. Soloists, like Jenny Lind, the great singer Henriette Sontag and the Norwegian violinist Ole Bull, were heard in the Germania concerts. They prepared the ground for the still more important activities of the German-born conductor Theodore Thomas (1835-1905), who in 1864 began organizing and conducting symphony concerts, touring all America with his orchestra, and everywhere stimulating the taste for symphonic music. For a time he was conductor of the New York Philharmonic Orchestra, and spent

the last years of his life as conductor of the Chicago Orchestra, which in 1891 had been organized expressly for him. His influence on the development of musical culture in America can hardly be overrated. In the meantime his ceaseless propaganda for the Germanic symphonic art had borne rich fruit. In 1881 Henry L. Higginson founded the Boston Symphony Orchestra, the direction of which he confided to a number of eminent German conductors: Georg Henschel, Wilhelm Gericke, Arthur Nikisch, Emil Pauer, Max Fiedler, Dr. Karl Muck. Only after the first World War was the German monopoly broken, when the French conductors Henri Rabaud and Pierre Monteux and the Russian Serge Koussevitzky took over the orchestra. Other large cities followed the example of New York, Boston, Chicago, and about 1900 excellent orchestras were established in Philadelphia, Cincinnati, St. Louis, San Francisco, Detroit, Cleveland, and elsewhere.

Surveying the state of musical affairs in America, the importance of German music is obvious. Only since about 1870 can this country claim a growing musical life, the organization of which owes almost everything to Germany. The older generation of American musicians made their professional studies there: the Leipzig Conservatory, Weimar and Franz Liszt, the Vienna Conservatory and Leschetitzky, the Berlin Hochschule and Joseph Joachim, the Klindworth-Scharwenka Conservatory in Berlin, Munich and Rheinberger, the Frankfurt Conservatory and Joachim Raff — these were the favorite places and renowned teachers to whom the young Americans flocked for fifty years. Only in the twentieth century did Paris extend her irresistible charm in music for the American student, and since the first World War Paris has naturally been preferred.

The peculiar form of American musical life is not derived from Italian and French opera, but from German symphony and chamber music. Up to the present day opera has not become a fixed institution in this country, but symphony orchestras of the German type abound, and German conductors, virtuosos, and orchestral players with German music dominated the field, until the War radically reduced their influence. Since then French, Russian, Italian, and Dutch conductors have begun to be engaged, a practice which prior to 1914 would hardly have been contemplated.

During this long German invasion, native American musicians seldom rose above the rank of talented pupils. The first one to maintain independence in a limited field was Lowell Mason of Boston (1792-1873), who did fundamental work as an organizer of church and school music. He was the senior member of a family conspicuous in American music through several generations. A field distant from the glamorous German symphonies was plowed by the modest Stephen C. Foster of Pittsburgh

(1826-1864), the first specifically "American" composer. He is the classic writer of American popular song, and many of his unpretentious, simple tunes have gained the durability of genuine folk music. Foster is the ancestor of popular bards like George Gershwin and Irving Berlin.

But also in symphonic and chamber music Americans gradually acquired skill and competence. For about a half century the Boston School of Composition assumed leadership. These American representatives of German romanticism were headed by John Knowles Paine (1839-1907), who brought back from his studies in Berlin a remarkable technical equipment. As first Professor of Music at Harvard, he became a leading personality in American music. His well-sounding, solidly constructed music shows only faint traces of the American spirit. Closest to it he comes in his *Island Fantasy* for orchestra, in which the atmosphere of the rocky Isles of Shoals makes itself distinctly felt. His *Tempest Fantasy,* inspired by Shakespeare, is also worth hearing. The noble prelude to his *Oedipus* may survive him longest. But in the history of American music he is sure of a respected place as the first composer who brought to America technical proficiency and structural art of a higher degree.

Paine's influence is evident in the music of his pupils and colleagues in the Boston School, the principal members of which are Foote, Chadwick, Parker, MacDowell, Hadley, D. G. Mason, Converse, and Hill.

Arthur Foote (1853-1937), is the first composer of rank entirely educated in America. His numerous works are akin to those of Paine, with a stronger leaning on Brahms. He is a master of form, logical structure, and purity of melodic line. Though filled with the German romantic spirit, his art has in its very restraint, without being devoid of genuine sentiment, something of the Puritan attitude. For this reason, as well as for their intrinsic qualities, his best works have a fair chance of becoming American classics.

George W. Chadwick (1854-1931), educated in Boston, at the Leipzig Conservatory, and under Rheinberger in Munich, spent his entire career in Boston, directing the New England Conservatory from 1897 until his death. His melodious music has more popular appeal, but less nobility and formal finish, than Foote's distinguished art. His symphonic works and chamber music are now forgotten; only the fresh and effective *Melpomene* overture is still heard.

Horatio W. Parker (1836-1919), also educated in Boston and in Munich under Rheinberger, was during his life the most successful of American composers. At the age of thirty he reached the climax of his career with an oratorio which will keep his name alive in America. The *Hora Novissima* had a sensational triumph at its first performances in New York and Boston in 1893. This masterpiece of choral composition was the first American work ever given at choral festivals in England —

at Worcester and Chester. Cambridge University honored Parker by conferring upon him the degree of Doctor of Music, and on later occasions his *Legend of St. Christopher* was performed at the Worcester and Bristol festivals. For twenty-five years he held the professorship of music at Yale. His opera *Mona* won the prize of $10,000 offered by the New York Metropolitan Opera Association. Performed at New York in 1912, this opera is now totally unknown; nor has any one of his more than eighty works, except *Hora Novissima,* survived. Yet Parker was an important musician, and one wonders how, honored as he was during his life, he could be so quickly forgotten. His music certainly deserves a better fate.

Henry Hadley (1871-1937), who studied with Chadwick and at the Vienna Conservatory, was a versatile and skillful composer. He wrote half a dozen operas and four symphonies, besides numerous overtures, symphonic poems, choral music, chamber music, concertos, and songs. His music, too, was derived from the German sphere, but it has a more modern aspect than that of his older colleagues, as he was not insensitive to the charms of Wagner and Richard Strauss. Frequently performed from 1900 to 1930, his music has of late been unduly neglected.

Daniel Gregory Mason (1873-), a member of the famous Mason family, belongs to the Boston School by birth and as a pupil of Paine and Chadwick. A professor at Columbia, he has been engaged in manifold activities as a teacher, composer, and the author of many books. As he also studied with d'Indy in Paris, his music reflects both German and French influences. Yet the German character prevails. He has learned valuable lessons from Brahms, of whose chamber music he has written a profound analysis. His carefully elaborated compositions are little known, for at present all American works are neglected which fail to participate in the nationalistic and modernistic trend.

Frederick Converse (1871-1940) went from Harvard to Munich, for studies with Rheinberger. After his return he taught at Harvard, and later became dean of the New England Conservatory. Thanks to the Boston Opera, then still in existence, and to the Boston Symphony Orchestra, he was enabled to bring out several operas and a number of symphonic works. *The Pipe of Desire* was the first opera by an American composer given at the New York Metropolitan Opera, in 1910. In later works Converse progressed from his German beginnings to the more brilliant neo-romantic effects of Strauss, the modern Russians and French. Another aspect of his art lay in his quest for outspoken Americanism. Of these endeavors more will be said later.

The fundamental German training of American musicians in this epoch was still further strengthened through the teaching of Bernhard Ziehn (1845-1912), who for more than forty years resided in Chicago.

One of the most remarkable theorists of the nineteenth century, he devised a system of harmony and counterpoint, derived directly from the music of the masters, which in its logical structure and universality is worthy of the highest praise. A great teacher, Ziehn became the leading authority of the Middle West, and was the driving force in the founding of a Chicago School of Polyphonic Music, which contributed materially to the growing weight of American music. Ferruccio Busoni spoke in admiring terms of "die Gotiker von Chicago," with special reference to the profoundly Gothic art of counterpoint both of Ziehn and his eminent pupil Wilhelm Middelschulte (1863-1943).

During the first decade of the twentieth-century the influence of German music began to decline. In the same years the music of Debussy obtained an ever-increasing success. Slowly more and more young American students were attracted to Paris, where besides the fascinating impressionistic music, teachers of great renown were to be found — Vincent d'Indy, Alexandre Guilmant, Charles Widor, Isidore Philipp, Charles Koechlin.

The French Impressionistic Influence

THE third phase of the evolution of American music introduces the French impressionistic tradition. Its first representative is Charles Martin Loeffler (1861-1935). An Alsation by birth, he was half German, half French, by descent as well as by training. Years of his youth spent in Russia made him familiar also with the spirit and the music of that country. He started his career as a violinist. For nearly twenty years Loeffler was second concert-master of the Boston Symphony Orchestra, sharing the first desk with Franz Kneisel. In his later years he devoted himself entirely to composition. His mainly orchestral music, much remarked in its time both in America and Europe, imposes French impressionistic traits on a basis of Germanic linear solidity, tempering the combination with Russian reminiscences. This triple coalition produces something distinctly *sui generis,* not merely an imitation. The brilliant orchestral color display stems from French and Russian sources, the plastic melodic material and the interesting rhythmic complexity lead back to German and Russian classical models as well as to folk song. As to American traits, one would hardly expect much of them in the international music of this inveterate European. His best-known works are the symphonic poems *La Mort de Tintagiles* (after Maeterlinck), and a *Pagan Poem* (after Virgil). Loeffler's scores generally repay the trouble of close study.

Edward Burlingame Hill (1872-), professor at Harvard and a

prominent member of the Paine School, received the finishing touches of his education in Paris, as a pupil of Widor. Like all composers of the Boston School, he too profited greatly from constant association with the Boston Symphony Orchestra — indeed, what American music owes to this great orchestra and especially to Dr. Koussevitzky would fill an extra chapter in its history. Among American composers Hill is not one of the strongest, but he is certainly one of the most refined. His scores are exquisite in color, elegant and supple in form, clear and agreeable in melody, and their sentiment is the sincere expression of a truly amiable soul, a cultured humanistic mind. Well-balanced in all respects, his music is void of rudeness and eccentricity. For these reasons it is underestimated in an age intent on sensations and radical modernism.

The Harvard-Boston School headed by Paine is related to the Yale-Parker School, the present head of which is David Stanley Smith (1877-). Smith's music has often been belittled because of its romantic, supposedly antiquated tendencies. Yet it commands sincere respect for its mastery of form, and its melodic invention — valuable qualities that count in any style, and which are often absent in the work of the assailants of romanticism. Smith's strength lies in his chamber music, grown on a Brahmsian soil, but nevertheless an Americanized and somewhat modernized product.

Smith's best-known pupil is Quincy Porter (1897-), the present director of the New England Conservatory. His chamber music, too, is built on German ground, as seen in its solid structural basis. It is blended, however, with touches of Nadia Boulanger's and Stravinsky's neo-classicism, with Hindemith's sober "Neue Sachlichkeit," and with an appreciable dose of American tunes. All this results in a music interesting and vivid, though not exactly inspiring.

Charles T. Griffes (1884-1920), had, by command of fate, to end his career at a time when he was just beginning to emerge from the shadow of foreign influences with a spiritual power of his own. During his student days in Berlin he naturally imbibed German traits, which were dominated by French ones when he became acquainted with the then new music of Debussy and Ravel. He had found his natural medium in the impressionistic technique, and kept on adapting it to his own individuality. His mature works are few but remarkable for their quality; and certainly they belong to the best ever achieved by American composers. His best-known piece is the symphonic tone-poem *The Pleasure Dome of Kubla Khan,* first presented at a Boston Symphony Concert in December 1919 by Pierre Monteux. Coleridge's fabulous poem had struck young Griffes, who had a marked predilection for oriental imagery, and the result was a score of great exotic charm, the like of which had not yet been produced by an American. It was different from MacDowell's fantastic music, or from Loeffler's luxurious display of color. Yet even this outstanding work is

seldom heard nowadays, and still less attention is being paid to the songs and half a dozen piano pieces, which at their first appearance were fervently hailed by a group of connoisseurs. How many of our renowned pianists have ever played Griffes's piano-sonata, the four *Roman Sketches,* Opus 7 (including the *White Peacock,* to which one occasionally finds some vague reference)? Do our most admired singers know of the existence of Griffes's *Five poems of Ancient China and Japan,* or of his songs to poems by Fiona MacLeod? Yet all these works can be produced without difficulty. Is American music so rich that one can afford almost totally to neglect the small but valuable heritage left by so gifted a composer as Griffes?

The First Wave of Americanism

GRIFFES'S picturesque, impressionistic program music is not concerned with American but rather with Oriental themes. Other composers of the same period applied what they had learned from Debussy's and Richard Strauss's descriptive music to native topics. Thus the first wave of outspoken Americanism got under way in the twenties. Composers like Frederick Converse, John Alden Carpenter, Deems Taylor, Emerson Whithorne, and others applied illustrative program music to American scenery, landscape, technical achievements, etc. in the form of the symphonic poem or the suite. Most of these scores, formerly much admired, have disappeared from the programs, because their aesthetic basis has become antiquated and has given way to another system. Taste has changed so much that we no longer relish those elaborate orchestral fantasies like Converse's *Flivver 10,000,000,* which glorifies while it ridicules the American enthusiasm for the Ford industry, or Philip James's prize-winning musical description of a radio *Station WGZBX.* Likewise Carpenter's *Adventures in a Perambulator,* described by a large orchestra, and Deems Taylor's *Through the Looking Glass,* continuing the adventures of *Alice in Wonderland,* though both charming, are not heard any more. The materialistic aspects of the American scene also prevail in Carpenter's *Skyscrapers,* with its description of New York and Coney Island; though they are less objectionable in a ballet than in concert music. Many other brilliant scores might be named, derived from the same aspect of Americanism.

Still another, quite unique brand of Americanism is found in the often striking but little known works of Charles Ives (1874-). An amateur in the sense that he does not depend on his art for a livelihood, Ives shows an utter disregard for advertising his music. But its indigenous spirit reveals itself in several ways. America, the land of unlimited possibilities, most up-to-date in technical matters, appears reflected in Ives's

unorthodox, seemingly chaotic harmony, challenging Arnold Schönberg's most advanced attainments, but without the latter's systematic, almost pedantic enforcement of the twelve-tone law. Still more legitimate Americanism is evident in Ives's tuneful melody, which is little affected by the Indian, Negro, Jazz music, but greatly indebted to the traditional New England songs and hymn tunes. This melody, however, dominates only a portion of his music. In his songs a subtle declamation prevails, with sudden jumps, difficult intervals, and a free rhythm resulting in great difficulties to the singer, who finds little support in the entirely independent, harmonically dissonant accompaniment. The titles of his pieces and the texts of his songs, too, suggest the American scene. Ives's music has so far been heard only on special occasions. The Pan-American Association of Composers included in the concerts of American music in Paris and Berlin, conducted by Nicolas Slonimsky in 1932, Ives's *Three Places in New England:* Colonel Shaw and his Black Regiment; Putnam Park Connecticut (with snatches of revolutionary songs and marches); and the Housatonic at Stockbridge. The Paris program contained, besides Ives's compositions, works by Adolph Weiss (a jazz overture *American Life*), Carl Ruggles (an eccentric piece called *Men and Mountains*), Henry Cowell (*Synchrony* with his famous "tone-clusters"), and the Cuban composer Amadeo Roldan (*La Rebambaramba,* probably the first piece of characteristic Cuban mulatto music heard in Europe).

When one speaks of Ives, the name of Carl Ruggles (1876-) quickly presents itself by analogy. Like Ives from Connecticut, Ruggles from Vermont is a solitary visionary, embodying the passionate Puritan energy of his ancestors, and despising all schools and traditions. All by himself and apparently all for himself, he writes orchestral works that resemble no other music. Though close to seventy, he has brought out hardly more than half a dozen pieces. His music is almost totally unknown to the public, and has been heard only at international festivals, and propaganda concerts for ultra-modern music. Unlike Ives, however, Ruggles seems to have no predilection for New England folk song. Whoever is desirous of becoming acquainted with his strange, abstract music, will have to turn to the series *New Music,* edited in San Francisco by Henry Cowell. Here we find the orchestral score of the "symphonic-ensemble" *Men and Mountains.* Prefixed to the score is a quotation from William Blake: "Great things are done when men and mountains meet." A pathetic "Rhapsodic Proclamation" for horns and orchestra represents the voice of Men. A shorter slow intermezzo, called "Lilacs," will disappoint those expecting a gentle, lyric work. Yet the piercing dissonances of this string sextet, its intertwining melodic phases, its expressive polyphony, were written by an artist's hand. The last movement, "Marching Mountains," is provoking in its stern, crushing force, only forte and for-

tissimo, with just a few forlorn measures of timid piano in between. Neither can Ruggles's *Portals,* for 12-part string-orchestra, likewise published in Cowell's collection, be dismissed lightly. The motto from Whitman's Portals — "What are those of the known but to ascend and enter the Unknown?" — expresses the idea underlying Lamartine's poem on which Liszt's *Preludes* was written. Yet, what a difference between Liszt and Ruggles! At the international festival in Venice in 1925 Ruggles's *Angels* was played. This piece for six trumpets also has a mystic background. Does it refer like the brass choirs in Berlioz's *Requiem* to the Last Judgment, to the angels of the Apocalypse, or to the angelic hosts shining in dazzling brightness? The work is unknown to this writer. Will the public of 1960 ignore Ruggles, or pay tribute to him as an American genius?

With Ives and Ruggles, the queer old boys of American music, the three "naughty boys" may aptly be associated: George Antheil (1900-), Edgar Varese (1885-), and Leo Ornstein (1895-). They seem, however, not to have advanced beyond the stage of adolescence reached in 1925-1930. In those years their experimental efforts were real sensations; since then they have disappeared, and neither their earlier nor their later works are heard anywhere. Yet they had a part in the modern play, when the new music sowed its wild oats and could not get enough of revolutionary ecstasy. The agitation was sobered by the arrival of a new tide on this side of the Atlantic, carrying on its waves Stravinsky's neo-classicism and Hindemith's new objectivity in contrapuntal guise. The program of Antheil's New York concert in 1927, including a *Jazz Symphony,* a *String Quartet,* a *Sonata* for violin, piano and drum, and a *Ballet Mecanique* for ten pianos, tells a story in itself. Deeply hurt by the reception of this exciting entertainment, the composer explained his "totally misunderstood" intentions in a letter which one may read in Nicolas Slonimsky's excellent *Music since 1900.* Another letter found in the same book discusses the tendency of *Transatlantic,* "an opera of the machine age," given by the intrepid Frankfurt Opera in 1930. The work treats of the "political corruption" in the U.S.A., and is supposed to be "the first modern political opera." It may be that the laurels of Ernest Krenek, who in 1928 brought out in Wiesbaden and Berlin a trilogy of political satires, awoke Antheil's desire to compete. Kurt Weill, now in America, was also busy with political satire in the form of opera.

Edgar Varese, a young visitor from Paris, in 1919 began his American career in a highly promising manner as conductor of the first concert of the New Symphony Orchestra in New York, offering modern works only. Two years later he became a leader of the modern movement by founding in New York the International Composers Guild. In 1923, the Guild performed Varese's *Hyperprism* for wind instruments and percussion, "reaching into the field of musical infinities and exploring extreme

registers and sonorities," in the words of Mr. Slonimsky. In 1926 Leopold Stokowski, always a supporter of daring experiments, performed with the Philadelphia Orchestra Varese's symphonic poem *Ameriques,* a title referring not to the U.S.A. in particular, but to all the Americas of the mind, imaginary free countries open to bold, novel ideas and enterprise. Equally strange are Varese's *Arcana,* likewise brought out for the first and probably the only time by Stokowski, and *Integrales,* heard in 1931 at Slonimsky's American Concerts in Paris. The last Varese work listed is *Tonisation,* written in 1931 for an orchestra of percussion of all types, including chimes, piano clusters, and sirens — melody and harmony being avoided. These works have hardly anything in common with what is generally called music. It would perhaps be more just to Varese to consider him not an artist, but an ingenious experimenter, bent on research of new sonorities, rhythmical effects, and formal structures. He calls to his aid concepts from mineralogy, mathematics, and chemistry, which suggest to his investigating mind some analogy.

The Russian-born pianist Leo Ornstein, for many years an enthusiastic advocate of ultra-modern music both as a performer and as a composer, seems to have retired from the concert-hall. This *enfant terrible* of American music was an excellent pianist, and it must be acknowledged that he seriously strove to amplify the domain of his art. In Cowell's *New Music* a revealing sample of his manner can be found. His own poet, Ornstein wrote an extended song "The Corpse." It is a dirge of the sea, lamenting the fate of a body floating on the waves. The vocal melody is simple and impressive, reminding us of Russian and Jewish melodies, with startling wails, on Ah!, rising to a veritable explosion of grief — provided the singer has sufficient breath and power. The piano accompaniment, requiring a virtuoso, realistically paints the rising, falling, murmuring noises of the waves in mid-ocean. Though overloaded with discordant sounds, the piece — emotionally powerful and musically sensible — is basically the product of a hyperromantic mentality in ultra-modern dress. Here a real musician speaks, and we see that he cannot get away from "music," however up-to-date his mannerisms.

After the first World War the French government began to organize propaganda in musical matters. The Château de Fontainebleau was fitted up as a music conservatory expressly for Americans, and this new foundation had a strong power of attraction. Nadia Boulanger, a highly gifted teacher of composition, won a dominating influence in the school, and has been an active force in American music for the past twenty years. In fact, she became the successor of the famous Rheinberger of Munich in the estimate of American students. Most of the American composers who have won distinction since 1930 have been her pupils. In this camp we find Aaron Copland, Walter Piston, Roy Harris, Virgil Thomson,

Theodor Chanler, and many others. What they learned in Paris was certainly not Americanism, but modernism of the Stravinsky brand. The Parisian Stravinsky, with his neo-classicism, not the vigorous young Russian Stravinsky, is the patron saint of the Boulanger school. For the young Americans it was a grave problem how to digest this formally interesting but emotionally indifferent tendency, and yet to give their art an American accent and content. To what extent they succeed will finally determine their place in the history of the internationally modern and at the same time national American music. The process of evolution and assimilation is still on, and the time has not yet come to gain a clear vision and judgment.

American Folk Music

AS we approach the discussion of the fourth phase of American music — the quest for an American style and the discovery of the American folk music — it becomes necessary to examine the roots of American folk song and popular music a little more closely.

The growth of music in America has been diametrically opposed to that in all other countries. Everywhere in Europe the art grew from folk sources, more or less preserved in its later development. In America, however, there was no universally known and practiced folk idiom on which a national art might have been based. Certainly the early settlers of New England carried with them their hymn tunes and a not very abundant supply of ballads and songs. In the course of three centuries the growing immigration brought to the shores of the New World millions of people from all countries of Europe. These Irish, French Canadians, Germans, Italians, Scandinavians, Poles, Greeks, Armenians, Jews from Russia and Poland, Spaniards, the Negro slaves imported from Africa, the aboriginal Indians — all had their folk music as a part of their national heritage. Owing, however, to the immense size of the country, the great diversity of its many races, and the lack of communications in earlier times, no common factor of these dozens of varieties of folk music could be found. Each type flourished in a more or less restricted manner. The melting pot activity stopped short of the music, until in the twentieth century a certain process of centralization took place. One racial segment of the country knew not what its neighbors were singing. The songs of California were unknown in the East, those of the South in the North; the Irish were not familiar with the songs of the Italians, nor the people of Vermont and New Hampshire with the Yiddish.

A flourishing popular song industry has during the past seventy-five years levelled down all these differences, and produced a certain type of "American"

song. These products, however, are not permitted a long life. Year by year the fashion changes, and one crop follows the other to keep the dollars rolling. It is manifest that a genuine folk music cannot be produced by these commercial methods, though millions of song sheets and records may be sold each year, though the crooners of the radio are admired by uncounted millions of listeners.

Only in the last fifteen to twenty years have systematic efforts been made to collect the vast folk material all over the continent. This activity is not primarily due to the professional musicians, but to scholars of folk lore. Using all the resources of research, these men and women have achieved admirable results. The magnitude of their task may be most conveniently estimated by a glance into three volumes published by the Music Division of the Library of Congress (Washington, 1942). Their nearly 600 pages contain nothing but a catalogue of close to ten thousand records of folk songs preserved in the Library of Congress. This *Archive of American Folk Song* is in the main the work of John and Alan Lomax. To know the words and tunes of these folk songs one must turn to the numerous publications of the Lomax family, of Helen Harkness Flanders (for the songs of Vermont and New Hampshire), Percy Grainger, Helen Roberts, Charles Seeger, Elie Siegmeister and Olin Downes, as well as many others. In view of these facts, one should not be surprised to find that the influence of folk song can be discovered in American art music only very late in the twenties of the present century, and that even today it is not very strong.

Yet already about 1894 Antonin Dvorak made a rather sensational attempt to arouse American composers from their lethargy concerning their folk-music. Dvorak's artistic credo was based on the folk-music of his homeland as the best source of melodic material and inspiration. Called to this country as director of an important music school in New York, the Czech composer, true to his maxim, looked about for American folk sources, and recommended them to the attention of his colleagues. He was charmed by the songs of American Negroes, and also to some extent by those of the Indians. In several masterpieces he even tried to show how this material could be effectively exploited. The symphony *From the New World,* the *String Quartet* Op. 96, and the *String Quintet,* Op. 97, are the main documents supporting his thesis. They have retained their place in the international repertory for nearly half a century. Yet, in spite of their thematic material, they are not American. It was impossible for Dvorak to turn out anything but Bohemian music; even when he used melodies of the Negroes and the Indians he could not shake off his native idiom. Nevertheless, he had supplied an object lesson, he had shown that the American folk song could give rise to real works of art — provided, of course, that the composer was gifted with enough genius.

Dvorak's provocative call was not at the time received with enthusiasm. Boston, still the chief center of American music, led the opposition. In the Boston *Herald* of May 28, 1893, the City's leading musicians responded at length to an interview on Dvorak's ideas. Paine, Chadwick, Lang, and Whiting expressed their disapproval more or less politely. The idea that Negro songs should be considered a part of American folk music was repulsive to them. Paine wrote that "American music more than any other should be all-embracing and universal," as American civilization was a fusion of various European nationalities. Benjamin J. Lang, conductor of the Cecilia Society, believed that it was "not natural for a white man to write a symphony using real plantation melodies." Chadwick made the narrow-minded statement: "Such Negro melodies as I have heard I should be sorry to see become the basis of an American school of composition." But Mrs. H. H. Beach, active until her recent death and already in 1893 a respected pianist and composer, came to the conclusion that Negro melodies were "the legitimate domain of a talented and sufficiently trained Negro composer." Forty years later her prediction was fulfilled. Mrs. Beach was also the first one to call attention to the "war songs and ballads of the North and South," which "more fully represent the feeling of our entire country than those of any of its component nationalities could possibly do, whether African, German or Chinese." Only in our day is her remarkable foresight realized.

The Music of the Indians

WHILE the controversy over Dvorak's ideas was still in full swing, at least one American composer took the Bohemian master's warning to heart. Edward MacDowell (1861-1908) made the first steps in the direction of a national music. Not going very far, not reaching great results, he nevertheless wrote a few piano pieces and songs which in their melodic cut and rhythmic life evince an atmosphere somewhat different from that of Schubert, Chopin, Schumann, Brahms. This American flavor eludes analysis, yet the music exhales it like the odor of a flower. MacDowell does not make use of real folk songs, yet he catches the spirit of New England in the peculiar accents, the suggestive sound of his music. He did not have time enough to exploit the field more thoroughly, as his creative years were cut short by his fatal illness. Not interested in Negro tunes, he yet followed Dvorak's advice once by basing his *Indian Suite* for orchestra, op. 48, on Indian tunes, worked out with great skill.

Besides these, MacDowell wrote a number of scores in larger form. His two piano concertos and several piano sonatas, though less American

than the pieces mentioned above, have been the only works by any American composer accepted to a certain extent in Europe. This is a particular distinction, nowadays too often forgotten in America. These larger works represent a noteworthy contribution to the neo-romantic literature, as we find it about 1900, before French impressionistic music gained general recognition. They follow the line of Schumann, Grieg, Liszt, Brahms, yet maintain their individual nature. The world-famous pianist Teresa Carreno did MacDowell a great service by playing his concertos on many occasions all over Europe.

Charles Wakefield Cadman (1881-) has given high praise to MacDowell's *Suite* in an important essay on the music of the Indians, published in the *Musical Quarterly* for July 1915. Here is the proper place to speak of Cadman himself, who some twenty years ago attracted considerable attention. Interested in the music of the Indian tribes, he made a thorough investigation at its sources in the reservations of Omaha, and employed the material in a number of compositions. Once received with great esteem, these Indian pieces are rarely, if ever, performed today. Yet in a detailed history of American music Cadman cannot be omitted.

The earliest studies on the music of the Indians are not due, however, to professional musicians, but to ethnologists. Theodore Baker was "the pioneer" with his Leipzig doctoral thesis of 1881 written in German, *Ueber die Musik der nordamerikanischen Wilden.* An extended literature followed, in Germany as well as in America. Among the German contributions those of the eminent scholars Karl Stumpf and Erich von Hornbostel are outstanding. In America a rich material is to be found in the *Annual Reports* of the Bureau of Ethnology, in *The Journal of American Archaeology,* and in a number of other magazines and books. The main workers have been Professor Franz Boas, the famous ethnologist of Columbia University, B. J. Gilman, Alice C. Fletcher and Francis La Flesche (*A Study of Omaha Music*), Frances Densmore (*Chippewa Music*), Natalie Curtis (*The Indians' Book*), and C. W. Cadman. We owe an instructive and comprehensive study of Indian and Negro music to Julien Tiersot, the French folklorist. This essay, *La Musique chez les Peuples Indigenes de l'Amerique du Nord* (in Vol. XIV of the International Society of Music 1909-10), is also valuable because of its detailed bibliography, filling no less than nine pages.

The considerable material of genuine Indian tunes, reclaimed by research, has not however been productive of a significant artistic harvest. Besides MacDowell's *Indian Suite,* the weightiest contribution was made by Ferruccio Busoni in his brilliant *Indian Fantasy* for piano and orchestra and *Indianisches Tagebuch.* Of late, interest in the tunes of the Indians seems to have petered out.

(*To be completed.*)

Exhibitions in the Print Department

Charles H. Woodbury, Master of Significant Line

Etchings by Charles H. Woodbury will be on view in the Print Department throughout November. The display has been arranged in connection with the memorial exhibition of the artist's prints and watercolors to be held at the Boston Museum of Fine Arts from November 15 to December 16. Attention is also called to the Woodbury exhibit held in the Print Department of the Library in December 1944 and described in More Books *published for that month.*

GIVEN the thought, the idea, the concept — there remains the means taken to express it before the work of art can be realized. And to the degree to which that means is intelligible, expressive, and executed with knowledge, will the resulting work possess the quality of enduring meaning and beauty. In all pictorial art, drawing is the very foundation on which the structure of expression is built. Whether the artist wield paint brush, pencil, pen, etching needle, lithographic crayon, or burin, given the worthiness of the idea he seeks to express and the intensity and sincerity of his emotion, it is by his drawing that we shall judge him. Color, balance, rhythm, detail, texture, even arrangement, are the materials with which he erects his structure on that base, universal in art, of drawing. In all forms of so-called graphic art the instrument of drawing is the line. There are those who, mistakenly, have sought to impose limitations upon its use, forgetting that the line and his use of it are wholly personal to the graphic artist and depend upon his temperament and his emotional and intellectual reactions as truly as do his spoken words, his very thoughts. There is as much difference in the actual lines made by Rembrandt, Dürer, Jongkind, Palmer, Canaletto, Van Dyck, Goya, Daumier, Whistler, Lautrec, and Zorn — and in the way they made them — as in the men themselves. But always, whether they used few or many, whether they enveloped them in tone or set them down in uncompromising clarity, the line is there and we are conscious of it. And every line is intrinsically beautiful and replete with meaning.

It is his ability to tell his story in completely expressive line that raises the etched work of Charles H. Woodbury to the position of eminence it so rightly enjoys in American etching. Whether the thought be one of repose, of movement, of obscurity or of light; of frailness or of power; of lightness or of weight, its very essence is contained in those most magical lines he etched into his plates. He was the true etcher, possessing that secret known only to such, master of the means to give substance to his knowledge. There is a vast difference between a drawing etched into a copper plate as it would have been executed on paper with

"Tide Rip," an Etching by Charles H. Woodbury

pencil, pen, or crayon, and a true etching. How to describe that difference in words I do not know, but it is immediately apparent to anyone sensitive to linear quality. As the line was for him a natural means of expression, so every one he ever etched is authentic, authoritative; an eloquent vehicle for the assertion of whatever emotion he experienced when he drew it; and an equally eloquent interpretation of the form, substance, or inherent quality, of the thing interpreted. I use the term "interpreted" advisedly, for Woodbury seldom employed anything even approaching literal representation, preferring to rely on the emotional and intellectual power of suggestion. In his own words he was "much more apt to use the line for abstract suggestion than for expression in light and shade, especially in water where the lines tell for lines of force and motion rather than for minor imitative forms."

Writing of Woodbury's art in 1934 I asserted that "all great statement in etching is based on fine composition, sensitive and selective drawing, and the expressive quality of each individual line." Today I am richer by eleven years in intimacy with, and study of, his art, and I am more than ever convinced of the truth of these words and the justness of their application to Woodbury's etched work. It matters not what was the subject — and everything around him in nature interested him and was subjected to his keen observation and mental analysis — he interpreted it on his plate in expressive, unequivocal, vital lines that partook of the essence of its character and mood. No American has etched the sea and the ships that sail it as convincingly as he. In such plates as "Easterly Coming," "The Sea is Making," "Running In," "Sea Pasture," "The Pilot," and "Pilot No. 3"; that amazing group of wave studies exemplified by "At Sea," "Mid Ocean," and "Heavy Sea"; the very beautiful series of porpoises playing in deep water; and that great plate, "The Bow Wave" he reveals an understanding of the form, structure, and volume of waves, the continuity of their "run", the shape and weight of the boats that ride them — always *in* the water, cradled by it, never merely floating on top — that betrays a profundity of knowledge, a power of suggestion, and a mastery of expression, unsurpassed by any etcher who ever turned to the salt water for his inspiration. Strong words, yet they were written advisedly and with conviction. And always evident in these beautiful plates is their author's "search for the significance of line rather than tone."

Again, for the suggestion of movement, observe the vigorous, interlacing lines of "Shallow Water." They are summarily, apparently carelessly drawn, yet actually are the result of trenchant observation. Very subtle, too, is the way in which the figures of the two bathers are poised against the pressure of the water that swirls around them, the tender contours of their bodies enveloped in air and light. Not a line of this lovely

print that does not say something or is superfluous, not one that could be omitted — the sheer essence of drawing at its best.

In contrast to the mood of the above, such plates as "The Constitution," "Old Portsmouth," "Portsmouth," "Fishing," and "Gulls," are imbued with the warmth and tranquillity of a summer's day. Most eloquently, yet always with a rare economy of means, the artist has obtained distance by the well established recession of planes, spaciousness by the felicity of his design, and a personal, emotional quality in each by his own sensitivity to the temper of time and place.

Typical of Woodbury's response to subjects other than of the sea are such lovely prints as "Edge of the Wood," "Old Willows," "Pitch Pines," "Blowing Trees," and "The New Pole," the last two remarkable renditions of movement and tensity. In all the purely representational element is held in abeyance and their effect achieved by a wholly spontaneous but almost abstract handling of line which, in the artist's own words, "has meaning through general association and conscious suggestion." Exactly the same may be said of "Dog" and "Elephants," which are models of concentrated design attained through the elimination of every non-essential and told in terms of lines as vigorous and meaningful as they are few.

Limitations of space preclude the possibility of anything approaching a complete review here of Charles H. Woodbury's etched *oeuvre*. Summarizing, the writer can only repeat, based on many years of study of the artist's work, that no American etcher has been more sensitive to the very essence of his subject or expressed it with greater power and fluency than has Charles H. Woodbury, master of significant line.

JOHN TAYLOR ARMS

Flaubert and the Polish Conductor

IN the summer of 1846 Gustave Flaubert was settled at Croisset, a small country place near Rouen. His father and sister having died within the last two years, he had returned from study in Paris to live with his mother. From June on his brother Achille replaced his father as a physician at the Hotel Dieu. Flaubert, aged twenty-five, was only just beginning his literary career; he did not start to write Madame Bovary for another four years.

In an undated and apparently unpublished letter, a recent acquisition of the Library, the future novelist addresses an unidentified correspondent, probably one of his former instructors. He seeks the appointment of Anton Orlowski, conductor of the Rouen orchestra, to be conductor of the Paris Opera. Orlowski was a friend of Chopin, whom Flaubert mentions. A translation of his letter follows.

Croisset near Rouen Monday morning

Once you have done a good turn for a friend, you are not heard from again. When you have bestirred yourself on his behalf, you think that's enough. You are mistaken; it would be nice of you to give a secret signal once in a while. When you are at Rouen you don't come to see me, and when I go to Paris you are not to be found. But you will surely be forced, this time at least, to answer, if you are anything of the good man I know you to be.

You told me at the time of my own affair (which, thank heaven, is settled; Achille is installed at the Hôtel Dieu and ready to receive you should you present yourself) that you know Mlle. Bertin and therefore the whole *Journal des Débats*. Mlle. Bertin is a prominent person in the musical world, who could do a great deal for us. I still have the air of a bold conspirator, don't I? It is something to laugh about.

Here is the story. It concerns the Opera — and Habeneck's position which is about to become vacant owing to his paralysis. It is not I who want the job, but a friend of mine, a man of talent, thoroughly gifted, called Orlowski. He was first violinist at the Opéra-Comique, conductor of the orchestra at Rouen, where he produced *La Juive* in such a fashion as to have earned from then on the help and friendship of Halévy who is going to support his claim. He came to France as a winner of the Grand Prize of the Warsaw Conservatory. He is an artist with a thorough knowledge of foreign scores and real musicianship, who will go under and rot in the provinces. So it is no fool that I recommend to you. Or rather, he is such a one — for the poor fellow is entirely without polish, an accomplishment indispensable for success in Paris, and he will be left out in the cold despite all his musical knowledge (genius, perhaps?) while some amiable gentleman, a composer of Andalusian romances, is chosen instead.

If Mlle. Bertin could recommend him to Pillet or to Cavé, besides giving me great pleasure, she would do no more than what is just. If she knows Chopin, the pianist, who is an intimate friend of Orlowski, he would vouch for him with all the testimony to satisfy her artistic conscience. The nomi-

nation is in the hands of M. Duchâtel. I wonder whether you haven't taught him Latin, or even French. If you know him it would be wonderful.

Tell me in your reply a little about your doings, what is happening to you, where is your Demosthenes. Say something about your work. If I go to Paris this winter, I hope to have some good chats with you, literary and classical, which will no doubt be useful and certainly amusing to me. Goodbye, cher Maître, I earnestly recommend my conductor to you, and

I shake your hand

Cordially yours

Gustave Flaubert

No serious competitor for the position has appeared, that is what has prompted my friend to try for it. If he had found a well-known name among the contestants, he would have withdrawn.

Mlle. Bertin, whose good offices Flaubert hoped to enlist, was a poetess, a painter, and a composer. Two of her operas had been performed in Paris, though with complete failure. Her influence she owed to her father, Louis Bertin, who as the publisher of the *Journal des Debats* was close to the Comte Duchâtel, the Minister of the Interior. Halévy's support should also have had weight in the matter of the appointment. However, custom favored insiders. Even Berlioz sought the opening in vain, so it is no wonder that an unknown foreigner failed to reach it. It was Narcisse Girard, the conductor of the Opéra-Comique, who obtained the position when Habeneck finally retired on October 31. As for Chopin, he was in the summer of 1846 at Nohant, for the last summer which he spent there with George Sand. Whether Mlle. Bertin approached him in the interest of Orlowski — or, for that matter, whether she was acquainted with him at all — is not known.

THERESA COOLIDGE

Ten Books

A History of Western Philosophy. By Bertrand Russell. Simon & Schuster. 1945. 895 pp.

Philosophy, as the author understands the word, is something intermediate between theology and science. "Like theology, it consists of speculations on matters as to which definite knowledge has, so far, been unascertainable; but like science, it appeals to human reason rather than to authority." Science cannot answer the most important questions of speculative minds, while the answers of the theologians no longer seem convincing. The business of philosophy is the studying, if not the answering, of these questions. "To teach how to live without certainty, and yet without being paralyzed by hesitation, is perhaps the chief thing that philosophy, in our age, can still do for those who study it." Mr. Russell's treatment of the subject is chronological; his account begins with Thales and Pythagoras and ends with John Dewey and the school of Logical Analysis. Plato and Aristotle occupy the largest space in his discussion of ancient philosophy, for these two were "the most influential of all philosophers." Medieval philosophy centers around the Fathers and the Schoolmen, among whom St. Augustine and Thomas Aquinas stand out most conspicuously. Modern philosophy begins with the rise of science, which achieved a spectacular triumph in the seventeenth century. Descartes is "the first man of high philosophic capacity whose outlook is profoundly affected by the new physics and astronomy." In analyzing the contributions of the various philosophers, Mr. Russell presents the material in his customary lucid style; to make it more palatable, he even includes short biographical sketches. But what is most interesting is his peculiar slant in the evaluation of each philosopher. It is seldom, of course, that he abandons his innate scepticism. Aquinas, for example, had "little of the true philosophic spirit," because "before he begins to philosophize, he already knows the truth." He is perhaps most sympathetic to Spinoza, whom he regards as "the noblest and most lovable" of the great philosophers. "There are times," he writes, "when it is comforting to reflect that human life, with all that it contains of evil and suffering, is an infinitesimal part of the life of the universe. Such reflections may not suffice to constitute a religion, but in a painful world they are a help towards sanity and an antidote to the paralysis of utter despair." Modern analytical empiricism — the school to which Mr. Russell himself belongs — has been able, through the help of mathematics, to achieve answers to certain ancient problems. At any rate, it has introduced the spirit of "scientific truthfulness" into philosophy. (*Z. H.*)

The Perennial Philosophy. By Aldous Huxley. Harper. 1945. 312 pp.

Even after his last novel, *Time Must Have A Stop,* readers of Aldous Huxley will be surprised by this book. With *The Perennial Philosophy* the English novelist, who has probably been called "brilliant" more often than any other contemporary writer, has turned complete mystic. His volume consists of hundreds of quotations and excerpts from the Upanishads, Bhagavad Gita, Diamond Sutra, and other Buddhist writings, as well as from such Western mystics as Eckhart, Thomas à Kempis, St. François de Sales, St. John of the Cross, St. Theresa, William Law, and many others. They are arranged under headings like "Personality, Sanctity, Divine Incarnation," "God in the World," "Charity," "Truth," "Spiritual Exercises," and so on. Further, the selections are embedded in Mr. Huxley's own commentary, "designed to illustrate and connect, to develop and, where necessary, to elucidate." Indeed, the author speaks as an initiate himself. Brushing aside professional writers, he is interested only in men and women who have "directly and immediately apprehended divine Reality" — an achievement possible only for those who "have chosen to fulfill certain conditions, making themselves loving, pure

in heart, and poor in spirit." As to the special endowment of these "saints," "prophets," and "sages," Mr. Huxley entertains no doubt. "It is only by making physical experiments," he writes, "that we can discover the intimate nature of matter and its potentialities. And it is only by making psychological and moral experiments that we can discover the intimate nature of mind and its potentialities." Unfortunately, for most people the analogy does not have sufficiently persuasive force. Those who remember Burlap in *Point Counter Point,* Mr. Huxley's savage caricature of John Middleton Murry, may sincerely wonder how his conversion has come about, and how it applies to his daily life in Hollywood where he resides. The curiosity is legitimate and no disrespect is intended. Apparently Mr. Huxley, once an inveterate rationalist, has been driven to despair by the War and its consequences. His book may be regarded by some as an escape. *(Z. H.)*

General Marshall's Report. The Winning of the War in Europe and the Pacific. Simon and Schuster. [1945]. 123 folio pp.

General Marshall's Report covers operations from July 1, 1943 to June 30, 1945. Discussing actions in all theaters of war, it provides information on details of tactics, organization, command, and equipment — much of which could not have been told before. It explains the general strategy decided upon at Casablanca and the provision for transportation, supply, hospitalization, etc. The occupation of Sicily was accomplished in 39 days; the campaign on the Italian mainland required "superhuman effort" by troops and commanders, but the superior air force supplied the "margin of advantage." The attacks through Western France and Southern France had to be carried out before the Nazis could finish their work on the atomic bomb. General Marshall also enumerates the mistakes of the Nazis, as they have been admitted by captured generals. Among these were the failure to invade England, the lack of plan for a winter campaign in Russia, the Ardennes counter-attack, and the lack of Axis coördination. Similarly, the Report follows the steps in the Japanese war, from the invasion of Northern Burma, through the advance into New Guinea, the capture of the Marianas, the reconquest of the Philippines, to the foothold on Okinawa. However, the most important parts of the Report are the last brief sections devoted to the problems of the future. General Marshall argues firmly for universal military training of a citizen-army. The expansion of the new fantastic weapons requires immense man-power, which must be immediately available in a crisis. From the trained youth, the National Guard as well as the organized reserves would be recruited. *(M. M.)*

Atomic Energy in the Coming Era. By David Dietz. Dodd, Mead. 1945. 181 pp.

The author clarifies for the general reader the steps in the development of atomic physics which have led to the utilization of atomic energy. Sir Ernest Rutherford's experiments with radium rays, by which he found atoms of radium giving off atoms of helium, started the trail toward atomic bombardment. Mr. Dietz explains the structure of the atom and its "valence" or power to lose or gain electrons, and the concept of energy changing from waves to Planck's *quanta;* the transformation of radio-active substances, and the conversion of matter into energy by means of cyclotrons. Dr. Enrico Fermi's discovery of "neutron capture" by the nucleus of an atom and of the effectiveness of the "slow neutron" as a projectile in bombarding the atom led to the find of atomic fission. Finally the isolation of an isotope of uranium with the atomic weight of 235, and the creation of a new chemical element plutonium made possible the large-scale release of atomic energy. During the war years the leading scientists, with the cooperation of numerous engineering and chemical works, solved first the problem of producing these sources of atomic power. The result was the construction of "piles," in which uranium was embedded in a moderator, for the creation of plutonium, and the great electromagnetic "Calutron" for the isolation of Uranium 235. *(M. M.)*

Italy and the Coming World. By Don Luigi Sturzo. Roy Publishers. [1945.] 303 pp.

To Don Luigi Sturzo, ordained a priest in 1894, Italy owes many agricultural coöperatives, labor unions, peasant leagues, and the formation of the Popular Party which tried to bar the way to fascism. Forced into exile in 1924, he continued to work for Christian democracy and Catholic action from Paris and London, and from America. This book tries to interpret the Italian spirit to the world. It depicts the Italy that was the birthplace of universality, the splendor of Rome, and the glories of the Renaissance. From the fifth century until the nineteenth she was divided into city-states. With the Risorgimento she sought to take her place as a national entity under the House of Savoy, a dynasty which served her ill. Many Italians were never fascists, and many more of the black-shirted children of Mussolini's *squadristi* had outgrown fascism. Yet in his stand on the guilt of the Italian people the author vacillates between excuses and accusations. We should not seek punishment, he pleads, since we permitted the conquest of Abyssinia and sold scrap to Japan. Father Sturzo, enemy of communism, does not blame all the ills of the world on Russia. The Spanish Civil War, he writes, was not the result of Red propaganda, although that was present; it was "a war just for war's sake" and Franco and the falange are the last stand of fascism. (*J. M. M.*)

Germany is our Problem. By Henry Morgenthau, Jr. Harper. 1945. 239 pp.

To the Quebec conference in September 1944 President Roosevelt carried with him a "Program to prevent Germany from Starting a World War III," drawn up by Mr. Morgenthau, then Secretary of the Treasury. This memorandum, which is reproduced photographically at the beginning of the book, contains the fundamental propositions elaborated in the pages that follow. The chief problem is the possibility of Germany's rearming. Since rearmament depends on heavy industry, the author wants to have all German factories for metallurgical, chemical, and electrical industries removed and rebuilt in other parts of Europe. Blast furnaces operate for war as for peace in the same way, and even a perfume factory may be converted to poison gas. Mr. Morgenthau insists on Allied control over all of Germany's foreign transactions, pointing to the octopus of the international cartel with its tentacles reaching all over the globe. He would also suppress German scientific research laboratories. The Rhineland and the Ruhr valley with its iron works and coal mines should be detached from Germany and made an international zone; and the rest of the country should be partitioned into a South German and a North German state. The population thus deprived of its industries would then be occupied by agriculture. (*M. M.*)

The Japanese Nation. By John E. Embree. Farrar & Rinehart. 1945. 308 pp.

The author, an anthropologist who travelled extensively in Asia and lived for some time in Japan, offers a clear analysis of the political, economic, social, and cultural structure of Japanese life. Beginning with a historic survey, he describes the Tokugawa feudal era in which many present characteristics are rooted. During this period, from 1615 to 1853, the emperor, whose court was at Kyoto, was the religious and ceremonial head of the nation, while the *shogun,* residing at Yedo (later called Tokyo) held the actual ruling power. A rigid caste system prevailed, from the warriors (*samurai*) at the top to the outcasts (*eta*) at the bottom. The rise of the merchant class, together with a reaction against Confucianism, and finally the commercial treaty with the United States precipitated the end of Shogun rule. In the subsequent Meiji era loyalties were transferred to the emperor. Economically the country changed from a feudal peasant system to an industrial nation. Mr. Embree explains state shintoism, which serves as a centralizing force. In commenting on Japan's conquests, he says: "In 1876 Japan tried out on Korea what the United States had successfully tried on Japan — diplomacy backed by the 'big stick' to produce a treaty to open ports for trade." (*M. M.*)

Asia for the Asiatics? By Robert S. Ward. University of Chicago. 1945. 204 pp.

THE author was the American Consul stationed at Hong Kong on that Christmas day of 1941 when the British Governor of the Crown Colony surrendered to the Japanese after eighteen days of resistance. His book is mainly a study of Japanese rule in Hong Kong; however, the work has a wider interest, since Japan's policies have been analogous in the Philippines, Burma, Singapore, the Dutch East Indies, and Indo China. She permitted anarchy to run rife until people sought security through coöperation with Japenese officials; forced the wealthy into dependence; set high prices on necessities such as water, light, gas, and food; regulated the trade and monetary systems from Tokyo; likewise she took over the press, supervised education, and completely controlled the social and cultural interests. It cannot be doubted that the conquerors had a measure of success. Why? "The Japanese," Mr. Ward writes, "were able to weave across the hemp of conquest the silken thread of the dream of an Asia that would henceforth be free. They came with all the murderous trappings of war, but the words they spoke were of peace and brotherhood." If our actions lead the Asiatics to believe that, as Japan maintained, "the white man" exploits the Asiatics, we are lost. (*E. H.*)

America's Stake in Britain's Future. By George Soule. Viking. 1945. 232 pp.

MR. SOULE, an editor of the *New Republic,* argues effectively for multilateral world trade in order to keep the friendship of Britain. Since Britain must "export or die," in case American markets should be closed against her, she would confine commerce to a trade area consisting largely of dominion countries. The possible obstacle to unrestricted export-import is depression in the United States, which Britain fears more than her own depression, for she has planned to forestall such a disaster. The author reviews Lord Keynes's theory that the expenditure of money by both consumers and investors may be insufficient for full employment, because the propensity to save is fairly constant while investment fluctuates. It is at such a time that deficit spending by the government can fill in the gaps of employment without endangering free enterprise. The British program with its aim at full employment, social insurance, free medical service, school reforms, and building projects deserves careful attention. However, while in Britain the demand for essential goods exceeds the supply, in the United States depression results from production which exceeds the power to consume. With the lesson of the last depression, our government should take measures, such as reduction of taxes or planned spending, to divert purchasing power to the lower income groups. (*M. M.*)

Album of American History. Volume II, 1783-1853. By James Truslow Adams. Scribner. 1945. 418 pp.

THIS second volume, like the first, presents American history in carefully chosen contemporary pictures and documents. Scenes of early settlements, some from rare foreign book illustrations; drawings and paintings in the painfully honest American primitive style; facsimiles ranging from state documents to circus-posters; advertisements treating of everything from presidential elections to balloon ascensions; drawings of bridges, waterways, gadgets and oddments are combined like a series of "stills" in an historical film. The explanatory notes are always concise, often in a stepped running commentary that gives speed and continuity. The period covered is demonstrably unself-conscious. Men were still imbued with a sense of the personal dignity and individual freedom for which they had fought the Revolutionary War. This they defended with might and main against overwhelming odds until the climax of 1823 when President Monroe — backed up by a navy consisting of a battleship, two frigates, and two sloops of war — promulgated the doctrine of "Hands off" in the Americas. To counteract growing Russian settlement on the West Coast and to exploit the natural resources of the interior, the great migrations into the Missouri and Louisiana territories were initiated. (*A. M. B.*)

Library Notes

Dr. Leichtentritt

"MUSIC in America," the first half of which appears in the present issue of More Books, is the concluding chapter of Dr. Hugo Leichtentritt's recently completed and hitherto unpublished book *Nationalism and Internationalism in Music*. We are pleased to print this excellent paper by so distinguished an authority. Dr. Leichtentritt's mature and wise judgments, always pertinent yet kindly, are certain to arouse keen interest among musicians as well as the general public.

Dr. Leichtentritt, a native of Germany, received his education at Harvard, where he studied music with Professor J. K. Paine; and it was at Harvard that, as Lecturer on Music, he spent the last seven years of his teaching career, from 1933 to 1940. Most of the forty years which elapsed between his graduation from Harvard and his return there as a refugee from Nazi persecution were spent in Berlin. There he was active as teacher of composition and of the history of music at the Klindworth-Scharwenka Conservatory; as a private teacher of composition of innumerable pupils from many countries; as a critic on several of the leading newspapers and magazines; as an author of books; and as composer of two operas and many pieces of orchestral and chamber music.

It is through his *Music, History and Ideas,* published in 1938 by Harvard University Press and since then reprinted six times, that Dr. Leichtentritt is best-known to the American public. The list of his books and essays in German would, however, fill pages. Only his most important works can be mentioned here: his biography of Chopin, 1905; his history of the motet, 1908; his treatise on musical form, 1911, which reached five editions; his biography of Ferruccio Busoni, 1916; his analysis of Chopin's works, in two volumes, 1920–21; and finally his biography of Handel, 1924, the most complete and exhaustive work on the great composer. Two of these, the History of the Motet and the Treatise on Musical Form, have now been prepared for publication in English.

Besides his *Nationalism and Internationalism in Music,* Dr. Leichtentritt has recently completed the manuscript of his *Memoirs,* and a book dealing with the service of Dr. Koussevitzky and the Boston Symphony Orchestra to the new American music.

Oscar Wilde about his Plays

THE Library has acquired two letters by Oscar Wilde, pertaining to his writings. According to his own dictum, Wilde concerned himself more with *being* than *producing* art, and what he did produce succeeded as much on the strength of its author's position in Society as on its own.

The first of these two letters was written some time during 1889 to accompany *The Happy Prince and Other Tales* into the hands of Amélie Rives. This beautiful American authoress was at that time briefly known as Mrs. Chanler; in subsequent years, as the Princess Troubetzkoy, she became an enterprising playwright and novelist. Though *The Happy Prince* was Wilde's first full-dress literary venture, he had been famous for ten years: he had lectured across the American continent, reorganized the English drawing room, and been travestied by Gilbert and Sullivan. From Tite Street, Chelsea, he addressed Amélie Rives, who was then installed at the Bath Hotel:

Dear Mrs. Chandler [*sic*]

I send you my Fairy Tales and a copy of the Nineteenth Century. The former are an attempt to mirror modern life in a form remote from reality — to deal with modern problems in a mode that is ideal and not imitative. I hope you will like them; they are of course slight and fanciful, and written not for children, but for child-like people from eighteen to eighty.

The article is written only for artistic temperaments; the public are not allowed a chance of comprehension — so

you will know what I mean by it.
When may I call and see you?
Sincerely yours,
Oscar Wilde

The article was "The Decay of Lying: A Dialogue," which was republished in 1891 as the first part of *Intentions*. More than anything else he wrote, this book represents the paradoxical attitude towards life and art which nursed all Wilde's triumphs in the late Victorian world.

It may be noted Mrs. Chanler, the later Princess Troubetzkoy, died in June 1945, at the age of eighty-one.

The second letter must have been written in the middle nineties, a period of greatest success, from which Wilde toppled into the disastrous trial of 1895. It is probable that among his literary *tours de force* he is most substantially remembered for the plays. Their beginnings were inauspicious: *Vera, or the Nihilists* was laughed out of New York in 1883. But in 1892 *Lady Windermere's Fan,* starring Marion Terry, was brilliantly staged by Sir George Alexander. This actor-manager, with his becomingly brittle West End manner, was most adept with Pinero and Wilde. The following year, Sir Herbert Beerbohm Tree produced *A Woman of No Importance*. In 1895 the last of Wilde's four comedies were staged: *The Ideal Husband* by Lewis Waller and *The Importance of Being Earnest* by Alexander. Having learnt that the formula for success is a certain blending of cynicism and sentimentality, Wilde might have gone on indefinitely with the theater. But 1895 was to all effect the year of his death.

Miss Hawthorne, to whom this letter is addressed from Worthing, a Sussex sea-side resort, was an actress who apparently wished to take Wilde's Mayfair repartee into the provinces. Probably wisely, the playwright had objections. He wrote:

Dear Miss Hawthorne,

My plays are difficult plays to produce well. They require artistic setting on the stage, a good company that knows society of the style essential to high comedy, beautiful scenery, a sense of the luxury of modern life, and unless you are going out with a management that is able to pay well for things that are worth paying for, and to spend money in suitable presentation, it would be much better for you not to think of producing my plays.

The very nominal sum I saw I would accept in advance of fees. I wd. not I need hardly say have accepted from anyone else: but as you said you were in some difficulty I was ready to take a nominal sum in advance. A management that could not pay that could not I fear give anything better than a travesty of my work. Some day you must find a brilliant manager who can produce things well for you. I will be charmed then to have a talk with you over some play of mine.

Bon voyage, and best wishes for a most successful tour.

Sincerely
Oscar Wilde

He was proud to be no less exacting with himself. To Beerbohm Tree, who had once asked him what he was doing with the script of *A Woman of No Importance,* Wilde had replied: "I am making some slight changes in the text. But after all, who am I to tamper with a masterpiece?" **E. G.**

Henry George in Ireland

IN February 1881 Henry George published a pamphlet entitled *The Irish Land Question*. His thesis was that all lands should become common property; the rent from each holding to be applied for the general benefit. This brought him to the attention of Patrick Ford, the founder of a New York weekly, the *Irish World*. Ford was a champion of Irish interests and the promoter in the United States of the Irish National Land League, for the support of which he had raised $300,000. He invited George to become a foreign correspondent for his paper. Due to the growing antagonism between landowners and tenants, Ireland was then stirring like a hive. Parnell, the director of the Land League, aimed to reduce rack-rents and transfer holdings to the peasantry. The problem aroused the American reformer. He accepted Ford's offer and in October 1881 set sail.

Progress and Poverty, George's masterly attack upon the private ownership of land, first published in 1879, had just begun to be known abroad. The author, who was also the agent of the influential Ford, was received by leaders in both London and Dublin. Karl Marx, settled in the British capital since 1849, was one of few whom he missed. Parnell was in jail when the visitor arrived, but, by the spring of 1882, he had been freed, having privately agreed with the Government to give up the reform agitation. George suspected and deeply deplored this disaffection. In a hitherto unpublished letter, written in Dublin on May 27 and marked "Confidential," he tells of his wish to speak out. He also mentions the spread of socialism.

The letter is addressed to "My dear Swinton" and closes with "warmest regards to Mrs. Swinton." The recipient was one of two brothers, John and William Swinton. As an editor of the New York *Sun,* John Swinton would have been the nearer to a "good market" for reports from overseas, since William was engaged in publishing text books; but earlier William had been attached to the New York *Times* and he seems to have been the closer friend. The letter reads:

"It has got so well along towards the hot weather that I think I will stay here until August. Affairs here are taking a shape I don't like — that is to say [the] Parnellites proper are trying to switch off the movement before it goes too far. It may be that Mr. Ford will not care to print what I want to write. I would like to know, in that case, if you can tell me where to find a good market.

"If you come this way this summer, as I think it probable you will, let me know, for there are a number of men I want you to meet: Underneath the surface socialism is spreading. Let them who think us crazy wait awhile and they will see. Marx has been away all the time I have been in England.

"I can understand your enthusiasm about Paris — I wish I could loaf there a month. But London is what you told me when we first met, New York was — only more so. A man has to be there awhile to appreciate it."

George's return journey was deferred until autumn, while his eldest daughter, who accompanied him, recovered from typhoid fever. In the end he went home depressed. His British associates had drawn away from him as an interfering radical, and Parnell let the land question die. T. C.

Lowell Lectures

A course of eight lectures in the Lecture Hall of the Central Library, on Dante Alighieri, Citizen of Christendom, by Gerald Groveland Walsh, S.J., M.A. (Oxon.) Ph.D., S.T.D., Editor of Thought, Fordham University Quarterly.

Tuesdays and Fridays at eight o'clock in the evening beginning Friday, November 9.

1. Fri., Nov. 9. When Love Lectures in the Heart (*Quando amor mi spira, noto* . . . Purgatorio xxiv, 52).

2. Tues., Nov. 13. Long Study and Great Love (*Vagliami il lungo studio e il grande amore* . . . Inferno i, 83).

3. Fri., Nov. 16. The Great City on Fair Arno's Banks (. . . *Io fui nato e cresciuto sovra il bel fiume d'Arno alla gran villa*" . . . Inferno xxiii, 94–5).

4. Tues., Nov. 20. Citizen of Christendom (*Propria operatio humanae universitatis ad quam ipsa universitas hominum in tanta multitudine ordinatur* . . . Monarchia I, iii, 4).

5. Fri., Nov. 23. Glorious Mistress of my Mind (*La gloriosa donna de la mia mente* . . . Vita Nuova ii, 1).

6. Tues., Nov. 27. Grandchild of God (*Vostr' arte a Dio quasi è nepote* . . . Inferno xi, 105).

7. Fri., Nov. 30. All but Divine Love of Understanding (*La filosofia ha per forma uno quasi Divino amore a lo 'ntelletto* . . . Convivio III, xi, 13).

8. Tues., Dec. 4. Divine Knowledge Full of Peace (*La divina scienza che piena è di tutta pace* . . . Convivio II, xiv, 19).

Lectures and Concerts

The entrance to the Lecture Hall is from Boylston Street only. The doors will be open one half hour before each lecture or concert.

The Problem of India. Robert C. Rankin, Ph.D., Associate Prof. of History, Simmons College; former Dean of Lucknow Christian College, India. (Fourth talk in series: "Peoples of the Pacific"). 8.00 Thurs. Nov. 1.

Gallery Talk on the Exhibition of Etchings by Charles H. Woodbury, to be held at the Library during November. Arthur W. Heintzelman, N.A., Keeper of Prints, Boston Public Library. (The talk will be given in the Albert H. Wiggin Gallery.) 5.00 Mon. Nov. 5.

Lecture-Recital. Traditional Songs of Vermont. Helen Hartness Flanders, Coauthor of "Vermont Folk Songs and Ballads," "The New Green Mountain Songsters," etc. Assisted by Asa Davis, Folk Singer. 8.00 Thurs. Nov. 8.

(A loan exhibit of selections from the "Helen Hartness Flanders Collection of Folk Music of the Northeast" in the possession of Middlebury College will be on view in the Sargent Gallery, on the third floor of the Library from November 1–15.)

Lecture-Recital. Humor in Music. Edward Ballantine, Composer and Professor of Music, Harvard University. 8.00 Sun. Nov. 11.

Maladjustment, Delinquency and the Schools. Francis J. Daly, Office of Juvenile Adjustment, Boston Public Schools; Member of White House Conference Committees on Youth Problems and Education, Lecturer on Psychology, Sociology and Mental Hygiene, Boston University. (First in a series of talks on Juvenile Delinquency.) 5.00 Tues. Nov. 13.

Famous New England Lighthouses. Illustrated with motion pictures. Lt. Edward Rowe Snow, Historian, Photographer, Originator of Radio program "New England Sea Tales." 8.00 Thurs. Nov. 15.

Children's Book Week. Program to be announced. 4.00 Fri. Nov. 16.

Photography for Fun. Illustrated. Cecil B. Atwater, A.R.P.S., A.P.S.A., Director of the Photographic Society of America and Chairman of its Camera Club Division; Past President of the Boston Camera Club and the New England Council of Camera Clubs. 3.30 Sun. Nov. 18.

Institutional Treatment of the Juvenile Delinquent. Robert T. Grey, Superintendent, Industrial School for Boys, Shirley. (Second in a series of talks on Juvenile Delinquency.) 5.00 Tues. Nov. 20.

A Nantucket Sampler. Color film of Nantucket, "The Faraway Island." Alban J. Ryder. 3.30 Sun. Nov. 25.

Jewish Book Month Observance. Program to be announced. 8.00 Sun. Nov. 25.

Motivations of Delinquent Behavior in Girls. Augusta F. Bronner, Ph.D., Acting Director, Judge Baker Guidance Center. (Third in series of talks on Juvenile Delinquency.) 5.00 Tues. Nov. 27.

Meet the Author. Kenneth Roberts to be interviewed by Alton Hall Blackington. 8.00 Thurs. Nov. 29.

(An exhibition of selections from the author's work in manuscript will be on view in the Chavannes Gallery on the second floor of the Library from November 15–30.)

A Selected List of Books Recently Added to the Library

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This list should be used in conjunction with Books Current, *a bi-monthly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* Books Current *only.*

General Reference Books in Bates Hall

Directories. Hand-books

American Library Directory. 1945. Bowker. 1945. 624 pp. Gen. Ref. Desk

Boston, Mass., School Committee. Manual of the public schools. 1945. Boston. 1945. 370 pp. Gen. Ref. Centre Desk

North Shore Blue Book and social register. 1945. Cambridge, Mass., Hyde Pub. Corp. [1945.] 248 pp. Gen. Ref. Centre Desk

Worrell, Dorothy. *editor.* Boston citizen's handbook. Boston, Women's Municipal League Committee. 1944. Gen. Ref. JS604.A35
"A selection of those laws and ordinances of use in the every-day life of the citizen of Boston."

Penology

American prison association. Proceedings of the . . . annual congress of correction. 1944. New York. 1944. 274 pp.
Gen. Ref. HV8987.A1

New York (City). Dept. of correction. Bibliography on criminology, penology and allied subjects, compiled by Herman K. Spector, librarian, Penitentiary of the city of New York; chief librarian, New York city, department of correction. [New York. 1944?] Gen. Ref. *Z5118.C9N47

Teeters, Negley King. World penal systems, a survey. Sponsored and distributed by the Pennsylvania prison society. Philadelphia. 1944. Gen. Ref. HV9443.T4

Reading Lists

Democratic party. National committee, 1940–44. Reading list on the four freedoms. Compiled by Leisa Bronson. Washington, The Women's Division, Democratic National Committee. 1943. 47 pp.
Gen. Ref. Z7164.L6D4

St. John's college, Annapolis. The St. John's college list of great books. Edited and annotated by the staff of the Enoch Pratt free library for the general reader. Baltimore, Enoch Pratt Free Library. 36 pp.
Gen. Ref. Z1035.S2

Religion

Brown, Stephen J., *S. J.*, and Thomas McDermott. A survey of Catholic literature. Milwaukee, Bruce. [1945.] 249 pp.
Gen. Ref. PN485.B7
Science and Culture series.

Fortescue, Adrian. The ceremonies of the Roman rite. 7th edition. London, Burns, Oates and Washbourne. 1943. 431 pp.
Gen. Ref. BX1971.F7

O'Connell, J. The celebration of Mass. Bruce. [1944.] 738 pp. Gen. Ref. BX2230. O 36

Miscellaneous

Brown, Francis J., and Joseph S. Roucek, *editors.* One America, the history, contributions, and present problems of our racial and national minorities. Revised edition: Our racial and national minorities. Prentice-Hall. 1945. Gen. Ref. HT1521.A1B87

Post, Emily. Etiquette. Funk & Wagnalls. [1945.] 654 pp. Gen. Ref. Centre Desk

Shipley, Joseph T. Dictionary of word origins. New York, The Philosophical Library. [1945.] Gen. Ref. PE1580.S4

U. S. Fish and wildlife service. Fishery resources of the United States of America. [Washington. 1945.] 135 pp.
Gen. Ref. SH11.A5

Agriculture

Work, Paul. Vegetable production and marketing. Wiley. [1945.] SB321.W8

Wyman, Walker Demarquis. The wild horse of the West . . . illustrated by Harold Bryant. Caxton Printers. 1945.
SF293.M9W9

Bibliography

Burnham, Paul Sylvester. Counseling in personnel work: 1940–1944; a bibliography. Chicago, Public Administration Service. 1944. *Z7204.A6B8

Kircher, Clara J. Character formation through books: a bibliography, an application of bibliotherapy to the behavior problems of

childhood, compiled by Clara J. Kircher, with an introduction by Dom Thomas Verner Moore . . . 2d ed. rev. and enl. Washington, Catholic Univ. of America. 1945. 85 pp. Z1037.K57 1945

Monaghan, Jay. Lincoln bibliography, 1839–1939 . . . Compiled by Jay Monaghan. Springfield, Ill., Illinois State Historical Library. 1943–45. 2 v. *4372.42 31.32

National committee for mental hygiene. Bibliography [on] psychiatric and mental hygiene aspects of civilian rehabilitation. Prepared by the National committee for mental hygiene, inc.,Division on rehabilitation. New York. [1945.] 10 numb. ll.
Mimeographed. *Z5704.N3 1945

Biography

Adams, Samuel Hopkins. A. Woollcott, his life and his world. Reynal & Hitchcock. [1945.] PS3545.O77Z6

Gheon, Henri, *1875–1944.* Le saint curé d'Ars. [Rio de Janeiro, Brasil. 1944?] [7]–174 pp. BX4700.V5G5 1944
Treats of Saint Jean Baptiste Marie Vianney, 1786–1859.

Sargent, Daniel. Mitri, or the Story of Prince Demetrius Augustine Gallitzin, 1770–1840. Longmans, Green. 327 pp. Plates. BX4705.G57S3
The life of a Russian prince who became a missionary priest in America.

Torregrosa, Angel M. Luis Muñoz Marín, su vida y su patriótica obra. San Juan de Puerto Rico. [1944.] 250 pp. F1975.M8

Woodward, William E. Tom Paine: America's godfather, 1737–1809. Dutton. 1945. JC178.V2W64

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Ackley, Edith F. A doll shop of your own. Stokes. 1941. 114 pp. NBS

American Shoemaking directory of shoe manufacturers. 1945. Shoe Trades Pub. Co. 1945. 231 pp. **TS945.A51

Bates, Ralph S. Scientific societies in the United States. Wiley. 1945. 246 pp. NBS

Bennett, Harry, *editor.* The chemical formulary; a collection of valuable, timely, practical commercial formulae and recipes for making thousands of products in many fields of industry. v. 7. 1945. The Chemical Pub. Co. 1945. 474 pp. **T49.B47.1945

Bowman, Mary J. and George L. Bach. Economic analysis and public policy an introduction. Prentice-Hall. 1945. 935 pp. NBS

Butterfield, William H. Effective personal letters for business and social occasions. Prentice-Hall. 1945. 305 pp. NBS

Chudson, Walter A. The pattern of corporate financial structure. National Bureau of Economic Research. 1945. 148 pp. NBS
Studies in business financing.

Custom house guide . . . 1945. New York. 1945. 1520 pp. **HE953.N5.C98

Dodge, Harold F., and Harry G. Romig. Sampling inspection tables. Wiley. 1944. 106 pp. NBS

Elwell, Fayette H. Elementary accounting for colleges. Ginn. 1945. 708 pp. NBS

Foreign bondholders protective council, inc. Annual report. 1941 through 1944. New York. 1945. 871 pp. **HG4705.F71

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More Books

The Bulletin of the Boston Public Library

DECEMBER, 1945

Roberts Brothers, Boston

By MADELEINE B. STERN

IN 1853 young Lewis Augustus Roberts, having learned the trade of bookbinding, decided to set up his own business at number 78 State Street, Boston. With this humble beginning the firm of Roberts Brothers, destined to rival the most famous of the city's publishing houses, made its bow to the public. It was not, however, until a decade had passed that Lewis Roberts actually entered into the publication of books. He was content, apparently, to extend his trade of bookbinding merely by the manufacture of blank books and the organization of a jobbing business with his brothers.

Lewis Roberts was born on December 6, 1833, near Bellington, England, in the manor house of Sir Augustus Dashwood, a personal friend of his father's. The family emigrated to America about 1840, settling near New Bedford, Massachusetts. In 1849 young Roberts ventured to Boston, where he learned his trade, and in 1853 began business on his own.

The firm of Roberts Brothers thus entered upon its first phase, limiting its activities to the binding of books and the manufacture of blank books in offices on State Street, then on Washington Street, and later at Temple Place. As such it continued in existence until 1859, when the business was sold out, and the proprietor left Boston for a visit to London. It was there that, for the first time in his life, the former bookbinder saw photograph albums. He promptly arranged for their manufacture in America, engaged offices for that purpose at 143 Washington Street, and directed the reorganized firm of Roberts Brothers into its second phase.[1]

At the time that Lewis Roberts was issuing photograph albums in cloth or "Turkey Morocco," he induced Hall of the stationers Whittemore, Niles and Hall to enter his employ in an adjunct of the business, the publishing of books. Subsequently Niles, whose sister Alice was to become the wife of Lewis Roberts, was also persuaded to follow Hall into the firm at 143 Washington Street. It was with Thomas Niles's entry into the business that the firm embarked upon its third phase, which included both the manufacture of photograph albums and the publication of books.

Thomas Niles, destined to become the literary man of Roberts Brothers, was born in Boston in 1825, studied at the Latin School, became a clerk at the Old Corner Bookstore, and under the guidance of Ticknor and Fields was trained as bookseller and publisher. When Niles left the Old Corner he became a member of Whittemore, Niles and Hall, and it was on the dissolution of that firm that he joined his brother-in-law's business.

Niles was remarkably well suited for the career that lay ahead of him. However shy and retiring he might have been, he was unusually courteous and approachable for business purposes. His fine intellectual head, his full brow, and large black eyes denoted the great nervous activity and sensibility of his nature. What was more important, his judgment of books was particularly keen and he was far more interested in giving to his office a truly literary function than in supervising the manufacture of photograph albums.

It was largely through the abilities of this slender, pale-faced, bright-eyed gentleman that Roberts Brothers entered its final phase as publishers, for shortly after he was made a partner in 1872 the firm ceased its manufacture of photograph albums and limited its activities to the publication of books. It was then that the dingy old signboard on Washington Street, hanging directly opposite the Old South Church, came to have literary connotatons for the Bostonian. It was then that in the chamber above the bookstore of Estes and Lauriat, in a corner behind a green curtain, Thomas Niles sat at his desk and received the literary élite of the city.[2]

It is true that prior to 1863 Roberts had issued two or three inconsequential books from old plates, but in 1863, when Thomas Niles happened to read in a copy of the *London Athenaeum* a review of Jean Ingelow's poems, the publishing career of Roberts Brothers may be said to have started. With his customary promptness Niles sent to the newspapers an announcement of the work as "in press," and on the same day ordered by mail a copy of the book from London. Having whetted the appetites of prospective readers by causing extracts from the poems to be circulated in the newspapers, Niles published Miss Ingelow in Boston and embarked upon his own career.

The early publications of the firm, from 1863 to 1868, include such works as the "Heaven" series reprinted in three volumes from English editions, Leigh Hunt's *The Seer,* books by the Reverend W. R. Alger, a reprint of Robert Buchanan's poems, a volume by Christina Rossetti, Seeley's *Ecce Homo,* and its counterblast, *Ecce Deus* by Dr. Parker. The reliance upon English authors and even English plates dominated the firm during its early publishing career.[3]

Yet Thomas Niles was not altogether an Anglophile. As early as 1863 he had made an offer to Louisa M. Alcott for the publication of *Hospital Sketches,* but had been refused in favor of James Redpath. Niles, already engaged upon the publication of Bronson Alcott's *Tablets,* reiterated his

request for a book by the daughter of the American Plato. It should be, he stipulated, a domestic novel for girls that would rival the "Oliver Optic" works for boys. The result of Thomas Niles's request was *Little Women,* which marked as great a milestone in the house of Roberts Brothers as in the house of Alcott. Though the first part, issued in October 1868, was merely a mediocre seller, the sequel, published in April 1869, converted the work into the book of the day. The six-month sale of Part I was more than doubled in the two weeks following publication of Part II. However shrewd Thomas Niles might have been in regard to books, he was extremely fair in regard to authors, for though he gave Miss Alcott only 6 2/3 per cent royalties, he cautioned her to keep the rights instead of accepting outright payment for her book. From 1868 until Louisa Alcott's death in 1888 the fortunes of the house of Roberts Brothers and the house of Alcott walked hand in hand.[4]

The success of *Little Women* influenced in two ways the later publications of Roberts Brothers. The reliance upon English authors diminished in favor of native writers, and the firm considerably enlarged its juvenile department. Among its later publications, therefore, may be noted the tales of Anna Letitia Barbauld, the Katy books by "Susan Coolidge" with illustrations by Addie Ledyard, Helen Hunt Jackson's *Ramona,* along with the juvenile works of Louise Chandler Moulton, Lily Wesselhoeft, Laura E. Richards, Mary Mapes Dodge, and Edward Everett Hale, who edited *Old and New,* the popular magazine published by Roberts Brothers between 1870 and 1875. In addition to its juvenile volumes, the firm offered to the public not only English reprints, but original native productions by Margaret Fuller; William Ellery Channing, the Younger; Lydia Maria Child; Frederic Henry Hedge; Julia Ward Howe; and Emily Dickinson.[5]

Niles's handling of the Dickinson *Poems* in 1890 was characteristic of the methods he employed in the case of all new enterprises. As with the manuscript of *Little Women,* which he submitted for appraisal to his niece, Lillie Almy, so with the untried Dickinson *Poems* he demanded before acceptance the expert opinion of Arlo Bates. His caution did not cease with his determination to publish the *Poems,* for he limited the first edition to 480 copies, exempted it from copyright, and requested that Lavinia Dickinson pay for the plates. The publisher was, however, as just and punctilious as he was cautious, for as soon as the success of the book became apparent he proposed an adjustment of the contract in Miss Dickinson's favor. Niles merited in this, as in all his undertakings, Helen Hunt Jackson's remark that he was "the only Boston publisher who knew how to treat a lady."[6]

As the years passed, the house of Roberts Brothers had increased its publishing activities until its colophon, with the design of an angel reading a book and the motto "Qui Legit Regit" became a household sign for

excellence in literature. Thomas Niles sent his brother William abroad to represent the firm in London. At home he introduced the NO NAME series in which famous authors wrote anonymous works to confuse the public and enrich the coffers of Roberts Brothers. Louisa Alcott's *Modern Mephistopheles,* Helen Hunt Jackson's *Mercy Philbrick's Choice,* George Lathrop's edition of *A Masque of Poets,* all went forth anonymously to perplex the speculating public that thoroughly enjoyed its speculations. In 1885, for the first time in its publishing existence, the firm was forced to move to larger quarters, leaving the now cramped offices on Washington Street for 3 Somerset Street, the Silas Pierce residence, where the first floor and the basement on the corner of a court were taken over. In its new location the business continued to expand, advertising its varied publications in the back leaves of its books as well as in trade and general periodicals, and finding a place in the firm for Louisa M. Alcott's two nephews, John and Fred Pratt, the former as bookkeeper, the latter as literary man, correspondent, and advertising assistant. At Somerset Street, as on Washington Street, the concern continued to be distinguished for its courteous and honorable business habits, its good taste, and sound judgment. Thomas Niles had succeeded in his purpose of converting Roberts Brothers into a truly literary house of publishers. Between its standard library books and its juvenile editions, Roberts Brothers had found a place in Boston's publishing history.[7]

There is little wonder that, with Thomas Niles's increased activities, the rumor of the non-existence of Lewis Roberts began to rise. As early as 1885 it was necessary for a reporter to announce that "the firm consists . . . of Lewis A. Roberts and Thomas Niles, (all newspaper correspondents to the contrary notwithstanding)." Even the authors who had dealings with the firm came in time to doubt whether a Roberts had ever existed. Writers had no personal transactions with Roberts, many did not know him, and others began to call him "the myth." The "myth," however, was a factor in the business, directing its finances while his brother-in-law supervised the literary activities of the concern. In fact, Roberts Brothers continued its existence in the charge of E. D. Hardy for four years after Thomas Niles's death in 1894.

Then, in 1898, Little, Brown and Company purchased the general list of Roberts Brothers, acquiring the distinguished group of authors who continued to be published under the new imprint. Though books bearing the once famous colophon "Qui Legit Regit" have gone out of print, many of those same books are published today with the colophon "L.B." Though both Roberts and his brother-in-law are dead and the firm itself has disappeared from Somerset Street, the works whose excellence was first recognized by Roberts Brothers still are issued from Beacon Street. The man who began life as a bookbinder on State Street

and he who walked up to a dingy signboard and sat behind a green curtain on Washington Street are not entirely forgotten.[8]

Notes

1. For information about Lewis Roberts the author is indebted to Mr. Henry Halladay, formerly of Roberts Brothers. For further details about Roberts as well as the early activities of his firm, see Adolf Growoll Collection. American Book Trade History X 148 (Courtesy *The Publishers' Weekly*); H. Halladay, Information re Roberts in notebook (Courtesy *The Publishers' Weekly*); "Thomas Niles — In Memoriam," *The Publishers' Weekly* XLV:23 (June 9, 1894) 859; *Publishers and Stationers Trade List Directory for 1869*. Philadelphia: Challen, 1869, 542-3; "Lewis A. Roberts," *The Publishers' Weekly* LIX: 5 (February 2, 1901) 442; "Roberts Brothers' Removal," *Ibid.* XXVII:19 (May 9, 1885) 542.

2. For Roberts Brothers' expansion into publishing and details about Thomas Niles, the author is again indebted to Mr. Halladay as well as to Mr. G. C. Niles. See also "T. Niles — In Memoriam," *op. cit.* 859; Newspaper Citation in folder (Courtesy Little, Brown and Company); "Obituary. Thomas Niles," *The Publishers' Weekly* XLV:22 (June 2, 1894) 828; "Our Boston Book-Makers," *Ibid.* XX:13 (September 24, 1881) 399–400; "Roberts Brothers, Boston," *American Literary Gazette and Publishers' Circular* XVII:5 (July 1, 1871) 117. In the *Boston Almanac and Business Directory* Roberts Brothers is listed both as manufacturers of photograph albums and as booksellers and publishers until 1873.

3. For the early publications of Roberts Brothers, see "Roberts Brothers, Boston," *op. cit.* 117–8.

4. For Niles's connections with L. M. Alcott, see "T. Niles — In Memoriam," *op. cit.* 859–860; *One Hundred Years of Publishing 1837–1937*. Boston: Little, Brown. 1937, 42–44; "Roberts Brothers, Boston," *op. cit.* 118.

The author has calculated the early sales of *Little Women* from statements in the *American Literary Gazette and Publishers' Circular* XII:11 (April 1, 1869) and O. Shepard, ed., *The Journals of Bronson Alcott*. Boston: Little, Brown, 1938, 396.

It is amusing to note that in *Little Women* the editor of the "Weekly Volcano" is named Dashwood. Perhaps Miss Alcott had heard of Roberts's connection with Sir Augustus Dashwood.

5. Later publications of the firm are listed in the back leaves of L. M. Alcott, *Aunt Jo's Scrap-Bag* V. Boston: Roberts, 1892, and L. M. Alcott, *A Garland for Girls*. Boston: Roberts, 1888.

6. For Niles's handling of the Dickinson *Poems* see Millicent Todd Bingham, *Ancestors' Brocades*. New York and London: 1945, 51 ff, 103–4.

7. For the expansion of the firm, and its enterprises, see E. K. Halbeisen, *Harriet Prescott Spofford*. Philadelphia: University of Pennsylvania, 1935, 139; Henry Halladay, Information re Roberts in notebook (Courtesy *The Publishers' Weekly*); "Helen Hunt Jackson," *D.A.B.* IX 542; E. Marston, *After Work*. London: Heinemann, 1904. 117; Anna Pratt to Alfred Whitman, Melrose, July, [1887] (Houghton Library); "Roberts Brothers' Removal," *op. cit.* 542.

8. For the legend about Lewis Roberts and Little, Brown's purchase of the firm's list, see G. W. Humphreys to Mr. Growoll, Boston, January 25, 1901, Growoll Collection X 148 (Courtesy *The Publishers' Weekly*); *One Hundred Years of Publishing* 40 ff; "Lewis A. Roberts," *The Publishers' Weekly* LIX:5 (February 2, 1901); "Roberts Brothers' Removal," *op. cit.* 542.

Music in America

By HUGO LEICHTENTRITT

(*Continued from the November issue*)

The Music of the Negroes

IN contrast to the Indians' music, that of the Negroes has gained constantly in the past twenty-five years. It has become incorporated, much more than the music of the Indians, into what may justly be called national American music. In this field, too, foreign artists opened a path. After Dvorak's *New World Symphony* nothing of the kind appeared for a good many years. About 1890 Frederick Delius, a young Englishman of German descent, settled for some time in Florida as an orange grower. Later struck by the peculiar beauty of the melancholy Negro tunes, he turned his experiences to good account in his symphonic poem *Appalachia.* This fine score with its wealth of southern color and melody, too little known nowadays, might have opened the eyes of American musicians, had it come to their notice. This was not a piece of archaeology, a study of Negro song, but a work of art truly inspired by the American scenery and atmosphere. Once more Delius drew on Negro themes in his opera *Koanga,* performed in 1904 at Elberfeld, Germany.

Among American-born composers Henry F. Gilbert (1868-1928) must be singled out as the one who more than any of his contemporaries pursued the ideal of an indigenous music. It should draw its melodic and rhythmic material from the Negro, Creole, Indian and white folk lore — a program of remarkable amplitude that takes into consideration the various sources from which American music might be fed. Gilbert's two best-known works are the *Comedy Overture on Negro Themes* and *Dance in Place Congo.* The overture, with a fugato on the spiritual "Old Ship of Zion," had its first performance in 1910 in New York, was played in the following years by the Boston Symphony and other orchestras, and was in 1943 revived by Toscanini. The ballet *Place Congo,* based on the Louisiana Creole rhythms and tunes, was given for the first time by the New York Metropolitan Opera in 1918, together with Cadman's little Indian opera *Thanewis.* Transformed into a symphonic poem, *Place Congo* excited interest at the Festival of the International Society for Contemporary Music held in Frankfort in 1927. A set of *American Dances* for piano, four hands, also deserves to be remembered. Like the *Comedy Overture,* these *American Dances* are excerpts from an unpublished, never performed opera, based on Joel Chandler Harris's *Uncle Remus.* It should be worth while to study this unknown score, which could not be performed because the composer, naive in legal and business matters, failed to obtain per-

mission to use his literary material. Perhaps a way might be found to straighten out this unfortunate affair, after thirty years or more. The country is eagerly searching for a real "American" opera. Should not one at least examine this attempt of a highly gifted composer, who was a pioneer in truly native music? An informative short essay on Gilbert by Elliott Carter may be found in *Modern Music* for May 1943. Much earlier, in January 1918, Olin Downes wrote on Gilbert in *The Musical Quarterly*.

In the less pretentious field of the military march one American has won international acclaim, in a measure denied to more ambitious composers of symphonic, chamber, and dramatic music. The marches of John Philip Sousa (1854-1932), the far-famed bandmaster of the Marine Band in Washington for nearly fifty years, not only have been favorites of the American people but also have been played and liked all over Europe.

The Negro Spirituals and Jazz

NEGRO influence on American music can be followed along the two lines of the spiritual and jazz.

"Spiritual" is a general term for the peculiar songs of a religious nature sung by the colored people of the southern plantations for generations. These tunes, often very beautiful, were brought to the attention of the North rather late, about 1871, chiefly by the "Jubilee Singers" from Fisk University, Nashville, Tennessee. Henry E. Krehbiel (1854-1923), the distinguished New York critic, analyzed the artistic qualities of these spirituals in his *Afro-American Folk Songs* (1914). The Negro singer and composer Henry T. Burleigh (1866-) has won fame by his arrangements of them. They represent the Negroes' naive religious fervor, just as jazz expresses their orgiastic instincts. There can be no doubt that the spirituals are by far the more valuable part of the racial heritage; the jazz effects, more novel and sensational, are in danger of being worn off by abuse. A number of talented Negro artists — such as Roland Hayes, Marian Anderson, Dorothy Maynor, and Paul Robeson — have achieved international distinction by the soulful interpretation of their spirituals.

International repercussions of an American musical product were recorded for the first time after the World War — and this is commonly called "jazz." About its controversial origin authoritative data are furnished in Mr Slonimsky's *Music since 1900*. The home of jazz is New Orleans, where the "Dixieland Band," organized about 1912, acquired notoriety by its savage playing of dance tunes. The name was added a couple of years later in Chicago, when during the dancing "one frenzied couple kept yelling for more jazz." Closely allied is the dance type called "blues," likewise a Negro product, of which the earliest specimens, published in 1911 and 1915, were the "Memphis Blues" and "St. Louis Blues," by the Negro composer W. C. Handy.

The American invasion of Europe by the jazz battalions began immediately after the retreat of the German armies from French soil, in November 1918. At the Casino de Paris an American band gave the Parisian public its first taste of the strongly spiced specialty, and the musicians were not slow to recognize it and experiment with its exciting features. One can see these influences in works of Ravel, Honegger, Auric, Ibert, Stravinsky, and many others less renowned. Jazz even became the object of a scholarly investigation in a book entitled *Le Jazz Hot,* by Hugues Panassié, published in 1934. In Germany jazz made its entrance several years later. The "Chocolate Kiddies," a band of explosive colored dancers and players, was the first to acquaint Berlin with the queerly distorted rhythms, the grotesque antics, the strange sound-effects of saxophones, manifold percussion, trombone glissandi, etc. In the meantime the new jazz methods had been taken over by the white musicians of America. In 1924 a sensation was produced in Berlin when Paul Whiteman gave a series of concerts in a monster hall, astounding the critics and public by the novelty of orchestral effects and the virtuosity of his players. Gershwin's *Rhapsody in Blue,* with the composer as soloist, was a high spot of his program.

Very quickly the jazz mannerisms were imitated in the dance music of almost all European countries. The Soviet Union was perhaps the last to become acquainted with them, while the first to forbid American jazz was Nazi Germany, on the ground that this music of the inferior black race would contaminate the Germanic master race. The order of 1935 banning jazz from the German radio was intended to "do away with the last remnants of the culture-Bolshevistic Jew." One must remember that jazz is not the achievement of one or several composers, but it is rather a peculiar method of ensemble playing which might be applied to almost any air. In fact, many themes from classical music have been translated into this jargon. Consequently, a real jazz literature exists only to a very limited extent. The actual notes are not meant to be played with rigorous exactitude; they serve as a general directive for the players, who are to decorate them with fanciful improvisation, so that the same piece is never heard twice in quite the same manner. With this technique of improvised variation the best jazz bands have obtained a high degree of efficiency. The inventiveness of talented players led also to the discovery of many new tricks on almost every instrument. Some of these usually burlesque effects have found their way into recent symphonic music. In a certain sense, jazz is a revival of eighteenth-century methods of improvisation in the embellishment of an aria, the cadenza in aria and concerto, even the playing of a figured bass, or an unfigured *basso continuo.*

Although, as stated above, one can speak of a jazz literature only with reservations, the medium has produced at least one master who found it congenial for his message, and who with profound artistic in-

telligence discovered how the vulgar burlesque of ordinary jazz could be subjected to the more refined methods of real art. In the music of George Gershwin a Jewish-American-Negro triple-alliance of a unique type and perfection has been accomplished. Gershwin combined the pathetic and melodious spiritual with the eccentric and dynamically grotesque swing music of jazz, bringing to this synthesis the resources of modern harmony, a superior sense of form and structure, and a more discriminating taste than the rest of the fraternity could boast of. His Jewish sensitivity applied to the rhythmic force and vitality of the colored folk resulted in a third factor — a style of Americanism more pronounced than any up to that time. A blending of jazz and symphony was perhaps the most notable attribute of this new art. Gershwin's outstanding composition is the opera *Porgy and Bess.* Second in rank is the universally famous *Rhapsody in Blue;* other remarkable works are the *Piano Concerto* and the nostalgic scene *An American in Paris.*

In discussing Gershwin, the association of ideas inevitably leads to Irving Berlin. This son of a poor Jewish immigrant from Russia has risen to celebrity in the legendary American way. Starting as a newsboy in New York, he earned a scanty living as a half-grown lad by ballad singing in the Bowery saloons; advanced to the dignity of a "singing waiter" in Chinatown, he began to invent his own ballad tunes, by instinct, without any musical education worth mentioning. In this respect he is considerably different from Gershwin, who was an excellent professional pianist. After years of obscurity, Berlin suddenly leaped into celebrity with his "Alexander's Ragtime Band," one of those rare hits that have made the round of the world. Hundreds of songs followed, many of which have enjoyed an immense popularity. Berlin's music could not gain symphonic honors, like some of Gershwin's. But while the "successful" symphony of an American composer rarely scores more than four performances a season, Berlin's unpretentious songs have sold by the hundred thousand. One of them, the tune "God Bless America," has even been enthusiastically accepted as a national hymn in these war years. By the music of his spectacle *This is the Army* Berlin has become one of the foremost writers of popular music. Like Stephen Foster, he has a flair for the sentiments of the man in the street, and in his field he is, like Foster, a classic.

On the whole, jazz has held its place as an ingredient of American music, though it is usually mixed with other elements. Louis Gruenberg's *Daniel Jazz* has also been acclaimed in Europe. Yet there are a few distinguished composers who do not approve of jazz and folk song as an indispensable basis for modern American music. Both Howard Hanson and Walter Piston, widely as they differ in their stylistic tendencies, agree in believing that a truly native note should creep in unintentionally through the composer's temperament and soul, and need not

be especially underlined. Of the two, Piston has come closer to an American accent with masterly scores written in an apparently international neo-classic idiom. Hanson, in his four notable symphonies, has preserved the romantic ground-tone and a certain Scandinavian-American character, due to his Swedish descent.

Roy Harris and Aaron Copland

THE recently awakened interest in American folk song and dance, apart from Indian and Negro tunes, has since about 1930 become of some importance for American art music. The two composers most conspicuous for their efforts toward a national music are Roy Harris and Aaron Copland. A good many others have worked in the same direction.

Roy Harris, a westerner and a country boy, grew up in a region where the people still sang ballads that had lingered there from the days of the pioneers on ox-carts and the gold rush to California, where the farmers frequented barn dances and were enthusiastic about the hillbilly dance tunes of the village fiddlers. These early impressions have never been forgotten by Harris, in spite of the sophisticated school of Nadia Boulanger, and the strict constructivism and severe counterpoint there acquired. His incarnate Americanism could not be spoiled by the Parisian admiration for Stravinsky's latest cool, objective phase, which allured so many young American students in Paris. Practically all his works are distinguished by the simple melodic material of a folk song or a jolly dance tune. This popular tendency is first marked ostentatiously in the title of his overture *Johnny Comes Marching Home*. The third symphony, Harris's best-known work, also abounds in plain, strong American thematic material. But it shows as well the composer's respect for tonality, his predilection for contrapuntal forms, especially the fugue, for "linear" effects and "modal harmony" as opposed to the impressionistic, ornamental, rhapsodic melody, and the picturesque chromaticism of its harmony. His fourth symphony is a glorification of folk song in its treatment of several popular tunes sung by a chorus. Its American character is so pronounced that it has lately been officially shipped to Russia, on microfilm, as a demonstration of thanks for Shostakovitch's startling seventh symphony. It was also broadcast to the American troops in North Africa, as a greeting from home that everybody would readily understand.

For Harris Americanism is a source of inspiration, the deepest well of his music. Writing for the program book of the Boston Symphony Orchestra when his fifth symphony had its first performance (February 26, 1943), he made a veritable confession of faith: "I hoped to express qualities of our people which our popular dance music, because of its very nature, cannot reveal. Our people are more than pleasure-loving.

We also have qualities of heroic strength — determination — will to struggle — faith in our destiny. We are possessed of a fierce driving power — optimistic, young, rough and ready — and I am convinced that our mechanistic age has not destroyed an appreciation of more tender moods. . ." And in an essay on "Folk Material in Art Music," written for the New York *Times* (December 27, 1943), he came to the conclusion: "Folk songs should be an ever present warning to the composer to remember that he himself is one of the folk. . . And at the same time they should be to him a comforting reassurance that as one of the folk he is welcome to return to the folk sources as to an ancestral roof-tree, there to be nourished and encouraged in a hearty belief in the spontaneous impulses of his own creative life." Few composers have outlined their aims and the nature of their art so clearly.

Aaron Copland's music is of much more complex texture. Although indebted to folk song, it draws on jazz and Negro music much more abundantly. It does not avoid an occasional reference to the sophisticated night club, as in *Salon Mexico;* on the other hand, it exploits primitive effects, taken over from the German "Gebrauchsmusik" of a Hindemith or Weill. Of this type are his "school operas," like *The Second Hurricane,* and the film score *Billy the Kid.* Of late, patriotic feelings aroused by the War are being capitalized by some composers, as might be expected. Yet, in some cases, the War has stirred up deep wells of emotion, and has been productive of genuine works of art. Outstanding among these is Copland's musical portrait of *Abraham Lincoln.* Extracts from Lincoln's speeches and writings are recited by a speaker, while the orchestral music surrounds them with an atmosphere of sound characteristic of their spirit and expressive of their contents. The intention of the composer was, as he stated, "to suggest something of the mysterious sense of fatality about Lincoln's personality . . . also something of his gentleness and simplicity of spirit."

Through Copland's works runs a strange, apparently contradictory diversity. He accentuates not only his Americanism; he also feels obliged to demonstrate his up-to-date modernism. In some of them a plain, tuneful melody reigns supreme. Others, like the *Piano Variations* and to some extent the *Piano Sonata,* abound in hideous, discordant harmonies and a machine-like rhythm, with an utter absence of singable melody, as if they had been designed to beat Stravinsky in his own field. These are concessions to a temporary fad, shared by a number of younger American composers who seem to consider them indispensable to the demonstration of their modern mentality and virile energy.

Another excellent product of this patriotic inspiration is William Schuman's *A Free Song,* a choral setting to verse of Walt Whitman, the most American of poets. It was first heard at a Boston Symphony Concert conducted by Dr. Koussevitzky. Also in his earlier works William

Schuman shows a definitely American tone and accent, as in his *American Festival Overture* and in his third symphony. Young Schuman is not free from reckless methods of exaggerated harmony. The logic of dissonance is a factor not yet sufficiently understood by most American modernists. As regards speedy recognition of his talent, Schuman has been more successful than any of his competitors. At the age of thirty-five he finds no difficulty in having his new scores performed immediately by one or two of the leading orchestras of the country; he can even point to printed editions of most of them, which is a rare distinction in America. His music is discussed at length by prominent critics in newspapers and magazines, and not so long ago he was appointed successor to the late Carl Engel as director of the publications of G. Schirmer, the leading New York musical firm. This avalanche of good fortune has its dangers as well as satisfactions. Considering that the number of his works is small, it is too early to appraise Schuman's talent; he will be forced to defend his title of champion of modern American music, attributed to him rather prematurely by over-zealous advocates.

In spite of all this, the popular appreciation of even the famed leaders — Harris, Copland, Schuman, and one or two others — is still slight, in no proportion to the amount written about them in a half dozen influential newspapers and magazines. In the main, the ascendancy of the American leaders is due to the initiative of Dr. Koussevitzky and the Boston Symphony Orchestra, to the New York Philharmonic Orchestra, and other musical organizations on the large New York battle front, as well as to the intelligent reporting of the New York press. Most effective in this latter ensemble of eminent soloists are the voices of Olin Downes (*Times*) and Virgil Thomson (*Herald-Tribune*), not only on account of their intrinsic quality but because they reach more readers all over America than do the representatives of any other paper. Because of the vastness of the country and the multitude of newspapers and magazines, it is practically impossible to learn the critics' attitude, even toward works widely performed. What San Francisco, Los Angeles, Seattle, New Orleans, Houston, Denver, Salt Lake City, Kansas City, St. Paul, Minneapolis, Indianapolis, Chicago, St. Louis, Cincinnati, and so on have to say about a particular composition is not known in the East, except by laborious research. In this respect, England, France, Germany, and Italy are much more easily surveyed, since the comments of the closely organized brotherhood of critics are readily assembled.

Though in America it is difficult to estimate critical opinion correctly, statistics are available on the frequency of performances of outstanding works. Thus *Musical America* in June 1943 published a revealing survey of the typical symphonic repertories of the principal orchestras by R. F. Ryer. From this we learn that in the entire season of 1942-43 Roy Harris's much-acclaimed symphonies had only four performances,

the same as had those of Samuel Barber and the newly rising Paul Creston, winner of the New York Critics' award. Copland and Morton Gould could boast of seven performances, William Schuman of six, Harl McDonald of eight, while Gershwin topped the list with twelve. How insignificant is this record, compared with the thirty-two performances of Richard Strauss, the twenty-eight of Shostakovitch, the twenty-two of Rachmaninoff and Prokofieff, the eighteen of Sibelius, and twelve of Stravinsky! Harris's four points lose still more of their scanty impressiveness when one considers that they signify four works, each performed a single time. The conclusion to be drawn from such statistics is that we get a false impression of an American composer's status when we witness the applause at Symphony Hall or at the Berkshire festival, when we read Downes's or Thomson's reviews or propaganda articles in *Modern Music* about these "national" events. The public is still far from a sincere interest in American creative efforts, and what we wishfully believe to be an outburst of national enthusiasm and pride in native achievement is only the easily directed approval of a small *elite*. A Boston Symphony audience is sure to applaud any brilliant performance backed by Dr. Koussevitzky's authority.

This is not meant to belittle the cause of modern American music. It should, however, show that we are still in the stage of pioneer exploration and that time and persistent effort will be needed firmly to establish modern American music in the public favor — in the same way as modern Russian, French, German, Italian music is established at home. Much, of course, will depend upon the quality of the new art. It is true, many radio stations are lavish in their offerings of American music, but most of the works are heard only once; few receive a second hearing. Moreover, the propaganda value of radio performances — apart from transmissions of symphony concerts of the Boston, New York, Philadelphia orchestras, and the NBC orchestra — remains unknown. Even so, conductors like Frank Black, Alfred Wallenstein, Howard Barlow, and a few others are rendering great service to the cause of modern American music. Dr. Hanson's All-American programs from the Eastman Institute at Rochester, the summer festivals at Yaddo, Saratoga Springs, and a few similar enterprises also deserve full credit.

Such being its status at home, how can we expect American music to acquire international recognition? It has been almost totally ignored in Europe and for a forecast of the situation ten years hence there is no basic material yet at hand. However, considering the same immense forward strides of music in America, it seems entirely probable that the new world at peace will accept the best of it as part of the international repertory.

In the works of our contemporaries a great many influences cross one another. The most eminent leaders of modernism, Arnold Schönberg and Igor Stravinsky, are permanent residents; while Paul Hindemith

and Darius Milhaud are teaching and composing here. More authorities of the Old World are now on this side of the Atlantic than remain in Europe. It becomes plain that the center of the musical world has been shifted from Vienna, Berlin, Paris, and Milan to America. The natural consequence is that young Americans no longer yearn to study abroad; they find the best teachers in this country. All this is clearly reflected in their work. In spite of powerful foreign influences, American composers are, more than ever before, becoming conscious of the fact that the richest source of inspiration is in their homeland. A truly American School of Music is rapidly growing in strength, prestige, and importance. Only a few of its representatives, those who by fortunate circumstances have come to public attention, could be discussed here. Yet others may be just as gifted.

American National Art of Music

ALTHOUGH America seems destined for leadership in music on account of the tremendous conflux of talent from numerous countries, one very important factor is not yet sufficiently understood — namely, the part of the government in the advancement of art. Wherever a national school has flourished, from the time of ancient Greece to the twentieth century, the nation has supported it, and the nation is represented by its government. To a foreign observer it is incomprehensible that the Federal Government, the governments of single states, and the city administrations have as yet done hardly anything for the support of a national music. There exists no Federal Office, Conservatory, Opera House, Theater, or State Symphony Orchestra. Especially in the field of opera this neglect is fatal. Everywhere in the country there is clamor for American operas; yet how can they be written when there are no opera houses to perform them? And how can opera houses be established without financial aid? The opera companies of this vast continent, hardly more than half a dozen, can maintain themselves only by the exclusive use, even abuse, of the most popular works of Verdi, Puccini, Mascagni, Leoncavallo, Gounod, Thomas, and Wagner. For fear of financial collapse, they cannot afford to perform new American works. They would not even have time to prepare and study these properly, because every day lost from performance means lost money.

One complains that American-born conductors attain no major positions, that European conductors are always preferred. These foreign virtuosos of the baton have acquired superiority in their *metier* not perhaps because their talent is so much greater than that of Americans, but because of their basic schooling in the hundreds of provincial opera houses in Europe. Young Americans lack such early training, which cannot be supplied by courses in conducting at the conservatory. In the

little opera house the conductor has to educate his small, often third-rate orchestra, rehearse day by day with chorus and soloists to adjust himself to the incalculable demands of an actual performance. He must know every solo and choral part by heart, must be in constant touch with what happens on the stage, and be ready for any emergency. All these matters cannot be learned in a school, but only through the experience of the theatrical routine. There is not only an art of conducting, but also an art of rehearsing — the knowledge of which is a primary requisite in a competent conductor. In short, only when nation-wide governmental assistance is rendered to dramatic music, when every larger city has its opera house, can one reasonably expect a flourishing school of American national opera, in the sense of Italian, French, German, and Russian schools of opera.

A nation's art is one of its most precious treasures. It ranks next to liberty. To think that a few gifted individuals will create a great national art while the government ignores their aspirations is futile. To hope for such a miracle is like trying to build a cathedral on sand-banks, without securing foundations deep in the ground. National art can prosper only when there is a center from which initiative radiates in many directions. Material wealth cannot replace creative power; creative power, however, is dependent on material support.

Here are a few fundamental principles of a policy for art, which the legislatures of the country, states, and cities should be made to understand; the sooner they gain the needed insight, the sooner we shall come to a strong national art.

Potentially creative minds need no governmental directives, nor an official code of prescriptions. There should be reasonable liberty, not a narrow censorship. It behooves the artists, however, not to abuse their freedom and to practice a censorship of their own with reference to their production. They should be conscious of their standards and strive to maintain them. They are responsible to the nation, since the dignity of a noble art is entrusted to them. Only great minds will be able to follow these steep roads; it is the government's task to improve the highways leading to the heights. A national art may easily degenerate into an academic art, if the administrative functions are improperly used. Constant vigilance is needed to prevent such a decline. Part of this task can be performed by an enlightened and progressive criticism. Criticism and art have close mutual relations: great art automatically nurtures great criticism, but there is no real criticism without a worthy object.

Since New York is about to become the center of the musical world, following the catastrophe of Europe, the present time is extremely favorable for the growth of a national art of music. A vast capital of tradition, knowledge, and talent has become the property of America. How to invest this capital most profitably is the problem of the moment. For its

solution, the assistance of the federal and state governments is indispensable. Without such assistance, the music of America, just budding, will wither before it has reached its bloom.

Yet a national art, especially an American national art, cannot flourish without international ties. Music is not the property of one nation alone; it has no empire in any part of the globe. It would be more appropriate to speak of the United States of Music — a number of areas of various nature, all in a certain sense independent, yet dependent upon each other for a higher degree of prosperity. At certain times some of these areas will be more favored than others; but never in the past two thousand years has any one country maintained its supremacy for very long. Two hundred years seem to be the maximum. France, England, the Netherlands, Italy, and Germany in turn have held the world's mastery in music. Germany, the strongest competitor, seems to be near the end of her allotted time, and all the other contenders, except Russia, are weak and exhausted. Where might one expect to find the scene of the next wave? No doubt, America has more chances than ever before, and more than any other country nowadays. It may be that we are drifting towards a barren period, without achievements of a monumental nature. Yet never since the Middle Ages has there been such an empty interim in the history of music. Always that country has stepped forward which had the greatest vitality, clarity of vision, and material prosperity.

At present, America is the vast basin into which all countries pour their musical surplus. The mixture of nationalities, and the assemblage of the great musical artists and scholars of all nations cannot be without profound effect. The problem is to utilize properly this huge capital, to organize sensibly the various activities, and to foster intelligently the creative impulses. A generation may pass before a rich harvest can be reaped, but there is no reason why America should not be able to solve the problem. In the international contest for musical leadership one may confidently predict an American victory. Only negligence, ignorance, and indifference on the part of the government, or the calamity of a third world war should be able to deprive this country of a triumph in art.

Exhibitions in the Print Department

Prints by Jean-Louis Forain

A MEMORIAL exhibition of etchings, lithographs, drawings, water-colors, and paintings by Jean-Louis Forain was held at the Grand Central Art Galleries in New York from January 18 to February 8, 1933, two years after the artist's death. It represented the entire collection made by Mr. Albert H. Wiggin, which is considered the most complete ever assembled of the French master's work. Mr. Harold J. L. Wright, the distinguished British connoisseur and critic, in his foreword to the catalogue, described the importance of the collection in the following paragraphs:

> . . . . With his passing goes one of the great masters of the graphic art, whose work will rank, in time, if indeed it does not already, with that of the past great masters of this art — Rembrandt, Goya, Daumier, Gavarni, Manet and Toulouse-Lautrec.
>
> It is eminently admirable, therefore, that such a magnificent collection of Forain's etchings, drypoints, and lithographs should have been formed in America, where such splendid collections of the art of the past have been steadily built up. Opportunity has undoubtedly favoured Mr. Wiggin, for the dispersal of two or three European private collections of Forain's prints, including a collection formed by the artist himself, provided occasions that can never recur for the acquisition of many of the rarities. Nevertheless, all credit is due to him for having seized these opportunities, and for having estimated at its proper international and timeless import the merit of these splendid prints. Now that this Collection is homed in America — and it is one of the finest and most comprehensive collections of Forain's prints anywhere in existence, if not the finest — it should never be allowed to leave. In European Museums only the collections at Dresden and at the Bibliothèque Nationale in Paris can at all compare with it, whilst Mr. Campbell Dodgson's collection is apparently the only one in private hands that now ranks for comparison, in size or importance.

Mr. Wiggin gave the collection to the Boston Public Library in October 1941. Three exhibitions of prints, water colors, and drawings selected from the vast materials were held in June 1941, December 1942, and July and August 1944. The present exhibition of prints will be on view throughout December.

Paris first knew Jean-Louis Forain as an illustrator of humorous magazines and as a cartoonist for various Paris newspapers, in which was demonstrated his ability as an unusual draftsman with much the spirit of Daumier and Gavarni. Forain himself published two illustrated journals — *Fifre* (1889-1890), and *Psst*—! (1898-1899). Most of his contributions were made in lithography, the favored medium of the illustrators before the advent of half-tone and other mechanical methods of reproduction. Aside from his commercial endeavors, which are artistic

achievements in themselves, his best-known compositions on stone were the series of prints dealing with the first World War, courtroom scenes, the theater, and the life of Paris.

Forain's etched work falls into two periods, with an interval of twenty-two years separating them. There are twenty-eight plates described in M. Marcel Guérin's first catalogue, dated 1873-1876. Several of these early efforts were made for illustrations, and his first plate, "Céline Chaumont dans 'La Cruche Cassée,'" gives no indication of Forain's later development. In fact, had he laid down his needle with the completion of these plates, he would never have risen to fame, for they show little more than ordinary talent. However, profiting by the experience he had gained in the practice of other media, particularly lithography, he returned to etching in the winter 1908. By this time etching had become a passion with him, and in less than two years he produced the astonishing series of ninety-four plates many of which are included in the present exhibition.

The work of this second period reveals Forain as a master. Its quality and technical excellence far surpass anything he had done before; and with it came the introduction of dry point and soft ground further to broaden his skill, giving a variety of treatment along with the pure sharp line of his etching. These plates were first exhibited in 1913 at the Musée des Arts Décoratifs in Paris. Until then they had been known only to a few collectors.

A study of Forain's prints discloses a strange and original technique. His keenly bitten crossed lines produce amazing effects of mass, contour, and solidity, while the many white spaces between the lines act as vibrant notes to the drawn areas and seem to heighten the color value. So novel is the treatment that Forain has few, if any, followers. Of influences upon him, Rembrandt and Goya are mentioned frequently. Those who had the privilege of visiting his studio found the walls hung with facsimiles of Rembrandt's etchings. But these played their part as inspirational guidance rather than technical support. Forain owed most to his own understanding as a student of art and life.

He was generally at his best in the earlier states of his plates; being more artist than craftsman, any additional work to the first few states usually resulted in over-emphasis. A fine example of direct drawing in very few lines is the small plate "L'Imploration devant la Grotte," already considered one of the classics of etching. Malcolm Salaman's description of it is worth repeating:

> Here are a man and wife on their knees, praying out of the depths of their love and faith for a miracle to heal their crippled child whom the father holds out in his arms. The little crutch on the ground tells the pitiful tale of helplessness, and the rapt expressions of the supplicants indicate how high their hopes are reaching beyond the pain they daily suffer for their

"Après la Saisie," an Etching by Jean-Louis Forain

child's pain. As I look at this etching, with all the human emotion of the subject implicit in its essential simplicity, the wise saying of Ingres comes to my mind: "The simpler your lines and forms are the stronger and more beautiful they will be." Could anything be simpler than this etching? The very wonder in it is beautiful.

Another print of first rank, and one of Forain's best, is "Retour de l'Enfant Prodigue," third plate. This large oblong composition is the result of two other experiments. The scant, direct, and simple means employed in rendering the background support the two central figures to perfection. Although he was seldom successful in carrying his plates through various states, Forain almost always succeeded in simplifying his message by making several plates of the same composition. The "Retour de l'Enfant Prodigue" is an excellent example. There are few among the innumerable representations of this famous theme that can compare with his version in the second state of the fourth plate. The artist reaches his greatest height in this print, for every line is important in imbuing the simple expression with deep and dramatic meaning.

"Pieta" and "Le Christ Portant sa Croix" were first attempted in dry point. Other examples could be mentioned. The experiment of "C'est Fini," which was three times executed in dry point before the final version, an etching, was made, shows especially well the artist's method of working.

In the best of Forain's plates, particularly the religious and Lourdes series, the intensity of the subject or parable is conceived with so much feeling that an inspired masterpiece is created in every touch of the needle upon the copper.

The exhibition attests Forain to have been a man of prolific ideas and inexhaustible experiments. Few artists in the history of etching have made closer observation of the various emotions pertaining to a principal theme. To appreciate his work, which tends to be descriptive, is to know that it has a background in the life of his time. Thus considered, his subjects become clear; and it is an important fact that they concern essentially his beloved France.

Nearly fifteen years have passed since Forain's death. His prints are now firmly established, and are perhaps better known in America and England than in the European countries outside of France. Because of his limited editions, many of them may now only be seen in museums or private collections.

ARTHUR W. HEINTZELMAN

De Quincey to his Publisher

AMONG recent additions to the Library's manuscript collection is a letter written by Thomas De Quincey on October 18th, 1821, to his current publisher and friend J. A. Hessey, of the *London Magazine*. The opium eater's association with the journals of the day had begun with his editorship of the *Westmoreland Gazette* in 1818; it had gone on with more hopefulness than success to a year with *Blackwood's* in Edinburgh, which in 1821 ended with the mutual disgust of editor and contributor. The same year a visit to the Lambs in London produced the connections which led to De Quincey's writing for the *London Magazine* of Messrs. Taylor and Hessey. The regularity of his contribution, as the letter below indicates, could not be more relied on by Hessey than by Blackwood. But it was for the *London Magazine* that De Quincey produced some of his best work, including — besides at least a dozen articles from the German — literary, philosophic, and historical studies.

At the time this letter was written, the first installment of the *Confessions of an English Opium-Eater* had appeared, inconspicuously buried in the September, 1821, issue of the magazine (not the October issue, as the *Dictionary of National Biography* has it). "The remainder of this very interesting Article," said the editor's note, "will be given in the next Number." Such was the interest aroused by the first half, that the October issue carried Part II as its main feature.

The letter mentions first De Quincey's treatment of the "Analects" from Jean Paul Richter, which were to appear in December:

> Kabel's Will &c. *closes* with the part I sent last night; the chapter goes on further; but a new *scene,* as it were, commences — of the same character but interesting chiefly as preparing for the rest of the work: — to preserve unity therefore I broke off at the termination of the House-of-Weeping Scene.
>
> My introduction will decidedly be finished to-morrow morning by 8 o'clock — it has swelled to a greater length than I expected; but still so much is done, that I am sure of this: tho' I hardly ask *you* to be sure of it, after my mistakes about the translations. But the introduction is not so shaped as to require any special reference to itself in the arrangement of the specimens; and, if you will allow me to intrude with my advice in such a matter, I think that — considering the vast extent of J. P. R. 's works (at least, I conceive, 70–90 vols.), every page of which teems and overflows with fancy and wit and pathos, — it would be as well to print these two at any rate — even if you cannot wait for the introduction till to-morrow morning — supposing, that is, that you have disposable space for them . . .
>
> Without particularly mentioning J. P. 's name, but simply saying *From the German,* if you dislike having a second article on one man; a selection of articles from him would always, I think, make an agreeable variety: for his variety and difference even from *himself* is inexhaustible. *These* articles, if you chose, might be so publsihed; or with a notice that you would next month give an account of his merits and pretensions yourself.

As the article appeared, running from page 606 to page 620, the introduction filled fourteen columns, and was followed by the two tales from Richter: "The Happy Life of a Parish Priest in Sweden" and "The Last Will and Testament — The House of Weeping." In the introduction De Quincey had named Kant, Schiller, and Richter his favorites in German literature. But he was facile, if not always accurate, in Greek and Latin as well:

> By the bye, would not Greek Epigrams &c. be of use? I should myself have fancied not, but I was told that Mr. Blackwood found bad Latin verses contribute so much to his success in Oxford, at one college of which (Queen's) to *my* knowledge there were 27 copies taken of his journal, that he retained Wrangham to wash all his Scotch latinity and Scotch metre clean, and fit to appear in English company. If so, as Queen Elizabeth said, I shall "scour up" my rusty knowledge in that language.

The autumn of 1821 was, although richly productive, troubled by illness and what have been described as symptoms of paranoia. "He is now thirty-six years of age," wrote his Boswell, Richard Woodhouse. "His constitution is much shattered. He has reduced his daily potion of laudanum from 8000 to about 80 drops, but he occasionally takes more . . ." The depression immersing De Quincey at the close of this darkest period manifested itself in a bitter hostility toward the critic John Wilson whom he had once called "the only male friend I ever had." The postscript to the letter in the Library contains an attack phrased much like the well-known complaints to Woodhouse and others:

> I think I have discovered that one great motive with Wilson for wishing to write in your journal — is, that having discovered which way the tide is now flowing and has been flowing for six months past or more, — he wishes to be able to say that *he* wrote up your Magazine. I would not willingly wrong him; but I have seen him again once or twice, and his conversation is in a most diabolical spirit — like an Arab's, his hand is against every man, except only those who are too rooted in public favor or notoriety to care for him; those he honors with prostration and genuflexions.
>
> As I said, Wilson did not know there was such a Poem as Hyperion: (*it was not in the Title-page.*)

The "Hyperion" referred to was Hölderlin's poem about the hermit of Greece, with its mingled romantic pantheism and classic spirit.

Already at the time of this letter's writing, De Quincey had drawn the "parentheses" — those phantasmagoric *Confessions* — around his life. Yet the troubles with editors and friends, with dreams and responsibilities, lasted for nearly four decades to come.

EVELYN GRANTHAM

Archbishop Tillotson to Lady Russell

POLITICAL execution has a way of magnifying and perpetuating the merit of its victims, especially when the heads that fall have worn coronets. Archbishop Tillotson, the leading divine of his time, and Rachel, Lady Russell, the friend of two queens, are linked by their association with William, son of the Duke of Bedford, beheaded in 1683 for his political opinions. He would not listen to Tillotson's advice that he buy his life from Charles II by renouncing the belief that there are cases where it is justifiable to resist the powers that be with anything short of armed force.

The Library has recently acquired a letter from the Archbishop to Lord Russell's widow, written just six years after the execution, when the succession of the House of Orange had legitimized principles that had in 1683 been treasonable. Lady Russell, though in perpetual retirement, was a highly respected friend of the royal family, and it was through her influence that Tillotson was promoted from Dean of Westminster to Archbishop of Canterbury in 1691.

The Library's letter, which has been published in early nineteenth-century collections of Lady Russell's correspondence, was written by the Archbishop shortly after his promotion. Lady Russell had begged him to intercede for her with the Queen, that her cousin, Richard Vaughan, might be appointed to the post of Auditor of Wales. The letter she asked Tillotson to deliver to Mary was deprecatory. "I know," she wrote, "your Majesty feels that life is a labour to the highest; but, Madam, you are blessed with a portion of goodness big enough to be content with it, in order to serve those ends of Providence which are certainly wise and good, though dark to the inhabitants of earth."

The Archbishop's reply to Lady Russell is dated July 25th, 1691:

"This morning [he writes] I received your Latest Letter & would immediately have gone with it to Kensington, where her Majestie now is, but I knew how the matter of the place about which you write does stand. This day sennight Colonel Tipping came to me & told me that he intended to put in for this place upon the promise the King made him at his going for Holland . . . I advised to ask the Queen's Leave to do it; and he engaged me to move it for him, which I did the next morning. Her Majestie told me that the evening before, black Mr. Herbert of the Cherbury Family, had petitioned Her for the place, but that she only promised him to acquaint the King with his petition . . . But I intend tomorrow to deliver your Letter to Her Majestie because it may perhaps do your friend good upon some other occasion. If My Lady Russell knew how true a pleasure I take in serving her, she would not be so nice in honoring me with her commands nor call them a trouble. But I must abstain from every thing that looks like compliment, though this is very far from it. . ."

The Queen was able to offer no assurance about the post, but she wrote in reply, "I am sorry Lady Russell knew me so little, or judges so wrong of the kindness I have for her, to think she needs any excuse for writing to me." It was "black Mr. Herbert," Baron of Cherbury, who received the appointment from King William, for many services done before the revolution of 1689. Archbishop Tillotson survived only three years, the last in a line of great pulpit orators that had begun with Lancelot Andrewes. As for Lady Russell, she lived long enough into the next century to see her husband's dangerous opinions become the common language of the time.

E. G.

Ten Books

A Nation of Nations. By Louis Adamic. Harper. 1945. 399 pp.

Mr. Adamic's purpose in writing this survey of the contributions of Americans of various European origins to the total of national life was to stimulate "a revaluation of facts in the American Story so that Immigration might cease to be a footnote . . . and become a main subject in the text." He traces in each group first the Colonial records, then the later migrations, describes the occupations and characteristics of the people, and lists impressive numbers of individuals who have won honors in many fields. While the debt America owes to the Genoese Columbus is in the consciousness of all, few know that three centuries later Thomas Jefferson incorporated the words of Philip Mazzei, an Italian writer in America, into the Declaration of Independence. The author reminds us that relations with Latin America will be affected by our treatment of the Mexican and Hispanic population. French America, in which the Huguenots figure prominently, touches Boston through the Faneuils, Paul Revere (Rivoire), and James Bowdoin (Baudouin). The Dutch have been a conservative, non-political element, and the Swedes and Norwegians were ideal pioneer farmers in developing the West. Nearly one-fourth of the American population is of German descent; recent persecutions have added such names as Albert Einstein and Thomas Mann to the list of great American citizens. The Russians, Greeks, Poles, and Yugoslavs in America have their strains of progressiveness and reaction, of clannishness and valuable achievements. The chapter on the Irish disposes of the "Scotch Irish" myth, and discusses the relations of Catholics and Protestants. A dark interlude is the story of the Negroes, which exposes the master race concept still prevalent in regard to them. There are two ways of looking at American history, Mr. Adamic writes. One is that the United States is an Anglo-Saxon country, struggling to preserve its civilization against infiltration; the second is that it is a blend of cultures from many lands. The first view prevails in American thinking, with the result that the immigrant groups suffer from a feeling of inferiority. The author believes that "the facts about America add up to the second view." (*M. M.*)

Modern Man Is Obsolete. By Norman Cousins. Viking. 1945. 59 pp.

On August 6, 1945, a new era burst upon an unsuspecting world. People were so intent awaiting events which might terminate the War that they were not conscious that the Atomic Age came into being. When the fact began to dawn upon them they were stunned, for a time, by its implications. Man had met up with something too big for his comprehension. Knowing hardly anything of the world in which he lives, he suddenly found himself leaping centuries ahead of his time. Mr. Cousins examines the effects of the discovery upon mankind. He finds that the release of atomic energy, which holds untold potential power and should be a great liberating agent, has brought fear rather than hope. We now have within our grasp the power to emancipate ourselves economically, but in order to do this we must change from national men to world men. The greatest obsolescence of all in the Atomic Age is national sovereignty. It has become preposterous, for it is built on the false idea that it still offers security and freedom. "We even debate the question of 'surrendering' some of our sovereignty — as though there is still something to surrender." The Atomic Age may have been born before its time; man may not yet be ready to adjust himself to this new force. As the author sees it, there are but three alternatives — a world government in which the social, economic, and political institutions keep pace with the scientific achievements; a complete disassociation from civilization, with its accompanying return to the primitive conditions of 10,000 B.C.; and complete annihilation. The choice has to be made within the next few years. (*E. G. P.*)

The New Veteran. By Charles G. Bolte. Reynal & Hitchcock. 1945. 212 pp.

A young officer, who joined a British corps as a volunteer before Pearl Harbor and was wounded in the Battle of Alamein, presents the problem of the returning veteran's readjustment to civil life. He tells enough of his own reactions upon returning to America to lend weight to his plea for what the veteran wants and needs. He knows, too, the political inexperience of many American soldiers; criticizes the policies of the American Legion; and points out the danger that veterans may again be inveigled into exploitation by pressure groups, or used to crush organized labor. At the beginning of 1944 the author accepted the chairmanship of the American Veterans Committee, a new, progressive, and expanding organization, to which he has since devoted himself. He denounces the red tape of the Veterans' Administration, the low standard of the medical staff and the inadequacy of personnel in the veterans' hospitals. There are many "wrong ways" of treating the returned soldier — pampering or patronizing him, looking on him as a potential neurotic , and separating him from the rest of the community are a few. The American Veterans' Committee recognizes the returned service man as a citizen first and as a veteran second. The most important factor is the kind of community to which he returns. Particular priority rights for veterans will not provide jobs for them. The goal must be full employment for all workers, for "without it the special benefits of today will become the bread lines of tomorrow." (*M. M.*)

The United States and Britain. By Crane Brinton. Harvard. 1945. 305 pp.

Much of the book — the first volume of "The American Foreign Policy Library" to be edited by Mr. Sumner Welles — is based upon the author's observations during his stay in England as a member of a war mission. Its purpose is to provide for Americans up-to-date information about Britain, and thus to promote good will between the two countries. First, Professor Brinton describes the machinery of the British government, the party system, and the economic factors in politics; education and religious conditions; the effects of the war on all aspects of life in industry, politics, and morals. Then he surveys the history of Anglo-American relations — the century of conflict which extended to well after the Civil War, and the ensuing policy of coöperation. The second half of the book analyzes the problems of the present and the future, including the transition from war to peace, monetary questions, trade, commercial aviation, oil, and cartels. The political problems center around the Atlantic and Pacific bases, the trusteeship of enemy territories, the treatment of Germany and Japan, and spheres of influence in the Middle East, the Far East, and Latin America. There are, in addition, psychological difficulties, the British having to adjust themselves to their new weakness and the Americans to their new responsibilities. The last chapter is about the new world order. Professor Brinton does not believe that a single sovereign world state can possibly emerge from the present crisis; he hopes, however, that the new international organization can really work and thus save the world from anarchy. The British and Americans have to work together, but their collaboration must not be so close as to seem an Anglo-American bloc against the rest of the world. (*Z. H.*)

Black Metropolis. By St. Clair Drake and Horace R. Cayton. Harcourt Brace. 1945. 809 pp.

In this monumental survey two colored sociologists present a penetrating study of the Black Belt of Chicago, with its population of 337,000. Their glaring picture is based primarily upon a WPA research investigation that extended over several years. An introductory essay by Richard Wright, author of *Black Boy* and *Native Son,* paints the background of the grim facts that lie ahead. In the first part of the book the authors describe the growth of the area, settled by fugitives from slavery and later by farm folk seeking the glamor of a northern city. Next they discuss the factors determining the Negro's economic and social status,

such as the intolerance at public resorts, and the better prospects of the light-skinned members of the race. A panorama of life in the colored world follows; and finally the outlook for the future is treated. Specialists may turn first to the section on housing, political ties, wage rates, and so on. Others will be absorbed in the chapters on modes of living, the policy racket, or the "passing" of colored people for white. Negroes feel the greatest resentment towards the job ceiling, which keeps them from rising above a certain occupational level. They are of two minds about residential segregation; and are generally indifferent to intermarriage, that bugaboo of white people. The pursuit of pleasure is the dominant feature of lower class life; the "policy syndicate" buys its unmolested activity with an annual gift of some $500,000 to the "right people." Yet these conditions are due not to Negro racial inferiority, but rather to the iron clamp of the white man's prejudice; the advancement of the race will come chiefly through a greater tolerance in the American community. The work is substantiated throughout by a large mass of statistics, charts, and case histories. Quotations from interviews greatly enhance the impact of the story. (*T. C.*)

One World in the Making. By Ralph Barton Perry. Current Books. 1945. 265 pp.

Professor Perry's approach to the problem of world organization is a moral one. The higher the idea of a world brotherhood, the more realistic must be the means to achieve it. The ultimate beneficiary is the individual; for "a moral society is not an organism in which the parts exist for the whole, but an organization in which the whole exists for the parts." Since the nation-state has no rights except as it represents those of its members, a morally justified international government must see to it that national governments act as channels for the wills of their people. Democracy, accordingly, is the only political form "which implies international organization as a phase of its own development." In subsequent chapters the author discusses the global application of law, economics, scientific and artistic creation, education and religion. In the economic sphere, he recognizes the need of political and legal interference when the private freedom of one individual or nation encroaches upon that of another. The scientist and the artist owe an obligation to the society which gives them their freedom, and "it will be a duty of the postwar world to see to it that science is . . . used for good ends." (*M. M.*)

For Us the Living. By John J. Mahoney. Harper. 1945. 344 pp.

The aim of the public schools is to make good citizens, and Professor Mahoney leaves no question in the minds of his readers as to what he means by a good citizen. Civic education, he writes, includes the teachings, type of teaching method, student activities, and administrative and supervisory procedures which the school may utilize to make for better living together. First the author reviews the educational policy from the 1920's to date, showing the gradual interest in a democratic way of life. Then he defines democracy, political, economic, and social. He lists ten civic objectives, such as an appreciation of the rights, privileges, and protections which democracy ensures; a keen interest in things political; better leadership; law-abiding; intergroup understanding; a translation of the teachings of religion into civic behavior, etc. A chapter on prejudices discusses bigotry, racial animosity, and snobbery. The author believes that the basis of all teaching is religion: not *a* religion but religion. For nearly a century Professor Mahoney has given a course on "School and Society" at Boston University, and it is the content of that course that essentially appears in his book. There is an excellent supplementary reading list of about three hundred items. (*A. L. M.*)

Men Who Have Walked with God. By Sheldon Cheney. Knopf. 1945. 394, viii pp.

The author, a noted art critic, has here undertaken to tell the history of mysticism in biographical essays. He begins with Lao-Tse, the Chinese sage of the

sixth century B.C., whose *Tao* or Way of Heaven advises quietude, nonresistance, and the discarding of acquired knowledge, so that the spirit may partake of the "rhythmic essence of life." In the teaching of Gautama Buddha the mystical absorption is complete, but the Buddhistic Absolute is more abstract and bliss is identical with the negation of self as it attains the state of Nirvana. In Greece, the Pythagorean brotherhoods kept alive the mystical spark, their founder having been the first to teach "the divine origin of the soul." If Plato was not himself a practising mystic, his ideas, six centuries later, had a deep influence upon Plotinus, who in turn influenced St. Augustine. Significant, too, is the revolutionary aesthetic of Plotinus, whose condemnation of art as imitation foreshadowed the expressionism of Byzantine and early medieval art. Mr. Cheney traces the course of Christian mystics from St. Paul to St. Bernard of Clairvaux, pointing out how these visionaries managed to combine, or alternate, practical works with contemplation. Fra Angelico he regards as "perhaps the purest Christian, the most feeling of God's painters." (*M. M.*)

The Question of Henry James. Edited by F. W. Dupee. Holt. 1945. 302 pp.

"Although Henry James died in 1916, the worth of his art is still in question, and the question can still cause high temperatures among his critics," the editor writes. These twenty-five essays on the novelist add up to a valuable study of the techniques in literary criticism. The first is an article by T. W. Higginson, 1879, and the last by Philip Rahv, 1943. Almost all phases of Henry James — historical, biographical, political, aesthetic — have been brought to light. There are included analyses of *The Ambassadors* and *The Golden Bowl* by F. O. Matthiessen and Stephen Spender, respectively; one poem, "At the Grave of Henry James," by W. H. Auden; and a parody on James's style by Max Beerbohm. The essays are stimulating. Jacques Barzun believes that James is a writer of melodrama; to Edmund Wilson, he seems to expound a false hypothesis and the reader is left to guess the reality; according to Frank Colby, he is "as pleased with the motives that lead nowhere as with anything else." T. S. Eliot emphasizes James's ability as a critic; in this respect, "no novelist in our language can approach James." James's friend and contemporary, William Dean Howells, praises his work as that of a great psychologist, "who has the imagination of a poet." Least appreciative is André Gide, the only Frenchman in the collection. For him, "James, in himself, is not interesting; he is only intelligent." Many more fascinating points of view are discussed by Joseph Conrad, Van Wyck Brooks, Constance Rourke, and others. (*E. H.*)

Theatrical Dancing in America. By Winthrop Palmer. Ackerman. 159 pp.

By the end of the nineteenth century the ballet had crystallized into a set of gymnastic exercises, not necessarily related to the music; in the twentieth century the revival of mime restored meaning and emotion to the art. Mrs. Palmer's concern is with America's contribution to the new dance; and she studies it as an expression of the social forces on the development of choreographers and dancers. Isidora Duncan danced the religion of beauty, since "man can not live on science and morality alone." Ted Shawn believed that "dancing and praying are the same thing." Ruth St. Denis is distinguished by common sense realism. Martha Graham, in her scorn for the superficiality of the upper classes, has created powerful grotesqueries, while Doris Humphrey's theme is the relationship of man to man. The second half of the book discusses the Russian ballet in the United States from its introduction by Pavlowa, Diaghileff, Mordkin, and Nijinsky to recent developments of the American ballet. Colonel W. De Basil's Ballet Russe de Monte Carlo enjoyed great popularity in the early thirties, using the "decadent" theories of the past. Lincoln Kirstein's experiment, the American Ballet Company, sought in its short career to find a way to a native American dance. (*J. M. M.*)

Library Notes

Stevenson in Samoa

HAVING sampled most of the world's climates, Robert Louis Stevenson decided that Samoa suited his fragile health the best. He built a house there in 1891 and, during his four remaining years, he and his wife never left the Pacific. They were joined by the rest of the family and their books and furniture were sent out from Scotland. The novelist, a former advocate at the Scottish Bar, directed his twelve Samoan servants like a feudal lord and, between the hours of writing, lent his ear and his pen to the natives' cause in local government. One gratified chieftain even called him *afioga,* Majesty.

In September 1892 Stevenson wrote to Mrs. Virgil Williams of San Francisco, who had befriended him at the time of his marriage, asking her to do as much for Austin Strong, his step-daughter's son, a new school boy. The author of *Treasure Island* glows with excitement. Although he speaks vaguely of riding "many a muddy mile," he had just undertaken a secret trip to the abode of the rebel Mataafa. Lady Jersey, the wife of the Governor of New South Wales, was one of the party. The letter, hitherto apparently unpublished, reads as follows:

"My dear Mrs. Williams,

This is to let you know that Austin is probably leaving here on September 15th on the *Alameda* for San Francisco where he is to be received by Mr. Young. It would be awfully good of you if you gave the lad a look up. We all think he is greatly improved and a very decent specimen to send into the world.

I am writing by Belle's hand because I am worried by threatenings of Scrivener's Cramp and must save my writing power for work. Even with this convenience (which is indeed a huge one) you must not expect a long letter. Not only is mail day near but the mail has been this month exceptionally heavy and we have quite a job before us in the mere putting of it up.

Nor is this all — but I am at the moment extremely gay, and so mixed up with Countesses and Rebel Chiefs that I scarce know where to turn. I might have added Counts if I had remembered; but for the Count it shall be rather my study to avoid him. He is only a foreign count anyway and the moral of Jules Tavernier. The Countess is Lady Jersey who is here on a visit to Mr. Haggard the Lord Commissioner. As for the rebel chiefs they are my daily bread — I have ridden many a muddy mile for them and committed to paper more bad Samoan than I shall care to be reminded of on the day of the great Assize, if any Samoan scholar should by accident be present on that occasion.

All send their love to you, and I remain,

Your affectionate friend

Robert Louis Stevenson

The letter was penned by Isobel Strong, Stevenson's step-daughter. His own hand was busy, just then, completing *David Balfour.* **T. C.**

Dolly Madison and her Husband's Papers

IN November 1836, five months after the death of her husband, Dolly Madison wrote to President Jackson offering to Congress the manuscript records of the debates of the Constitutional Convention kept by her husband. James Madison himself had wanted to have the records published; and the widow's straightened circumstances added to her interest in carrying out the project. Through the agency of Payne Todd, her son by an earlier marriage, she had already approached a number of publishers in the matter, but the offers were unacceptable. In 1837 Congress bought the material for $30,000, and in that same year passed an act authorizing Mrs. Madison to have it printed abroad for her own benefit. Later she wished to dispose of the remaining papers in her possession. Congress bought these in 1848 for $25,000.

In the following letter, written to James Kirke Paulding — the associate of Washington Irving in *Salmagundi* and the author of *Westward Ho!* — she discusses the plan. Paulding had been Secretary of the Board of Navy Commissioners from 1815 to 1823, and his friendship with the Madisons probably dated from that time.

Washington, January 10th, 1844.

I hope to be able dear Friend to answer your last kind letter in a few days, more satisfactorily than I can now do before the arrival of my son, with whom I came to the conclusion before we parted at Montpelier to offer the entire writings of Mr. Madison to Congress — including the 4th volume. This seems the only mode left for me to pursue, with my unabated wishes to place them before the world. I cannot at present accede in favor of your French friend, for the same reason that my son is not here, to co-operate in my sincere wish to oblige you, and to act up to your opinions in all respects, as I can never forget either their wisdom or the kindness, which has made them of essential value to me.

Yours most truly
D. P. Madison

Although the letter appears to be in Dolly Madison's hand, it may have been written by a secretary. From 1836 on, unknown to her friends, Mrs. Madison employed someone to imitate her writing, thus saving her own poor eyesight. A comparison of the letters with one of an earlier period betrays a number of changes in the formation of characters, especially the capitals, which a secretary might have failed to reproduce exactly. The general aspect of the writing remains the same. **T. C.**

George Bancroft to his Publishers

THE Library has recently acquired a group of letters written by George Bancroft to Little, Brown & Company, the publishers of his *History of the United States of America.* The earliest is dated October 7, 1850; the last June 2, 1874. There is a gap of fifteen years in the correspondence, from 1857 to 1872.

The original edition of Bancroft's *History* comprises ten volumes, or, if one includes his *Formation of the Constitution,* twelve volumes. The first of these appeared in 1834, the second in 1837, and the third in 1840. The *History* won for its author immediate acclaim. Its strong Democratic bias was instrumental in furthering Bancroft's career. He was appointed by President Van Buren Collector of the Port of Boston; became, in 1845, Secretary of the Navy in Polk's cabinet; and in the following year, United States minister to Great Britain. No wonder that his writing could not continue steadily. Volume IV of the *History* was brought out in 1852, and the remaining volumes were produced at intervals during the next thirty years. Unceasingly Bancroft collected material, but he wrote only when free of public duties.

The letters contain little of literary interest, yet they show the care which the historian devoted to detail. In a note written on March 10, 1852, he criticises the firm:

"I am sorry to see that you have put under the head of John Adams, the words Published by Little, Brown & Co. Please erase them. I wish nothing to appear on that or any future engraving I may send you, but what is there when I send it you — or what I may direct. To this plate there should be nothing but the Head & the autograph of the old patriot, but neither your name nor mine."

Evidently the publishers were unconvinced, for in later editions of the volume the offending words still appeared.

More than once he complained of their financial policy. On October 5, 1854, he wrote concerning Volume VI:

"The sale of the work will be large, if you will put the price low. It has not as yet recovered from the injury occasioned by your raising the price of Vol. IV. Other books form no criterion; the purchasers of an American History are, many of them, and even most of them, men of moderate means; & were

stopped by the unexpected rise in price. I say this in a friendly spirit, having better opportunities than you to observe the feelings of purchasers."

At times he calls attention to the sums they owe him, a subject on which he was evidently as scrupulous as he was in scholarly research. Once or twice he mentions books other than his own. On August 3, 1855, he asks the firm to mail to him at Newport, Rhode Island, a copy of Tennyson's *Maud*.

By 1878 the first volume of the *History* was in its twenty-sixth edition. But after nearly a half century of association with Little, Brown, Bancroft finally made a change. The "Author's Last Revision" was published in 1883–5 by D. Appleton & Company. **T. C.**

Lowell Lectures

A COURSE of six lectures illustrated with stereopticon, on Epilepsy, the Hopeful Disorder, by William Gordon Lennox, Sc.D., M.D., Assistant Professor of Neurology, Harvard Medical School, President of the International League Against Epilepsy.

Mondays and Thursdays at five o'clock in the afternoon.

The first four lectures of the course were given on November 15, 19, 26, and 29. The remaining two lectures to be given in December are:

5. Mon., Dec. 3. Prevention of Epilepsy. Role of Eugenics and Reduction of Acquired Causes. Importance of War. Care of Veterans. Epileptics Famous and Infamous. Patients I Have Known. Role of Research. Rewards of the Past; Promises of the Future.

6. Thurs., Dec. 6. Social and Economic Aspects, Problems of Education and Employment, Maintenance of Morale. Enlightenment of Public. Role of Lay Organizations. American Epilepsy League, Its Program and Progress. Most Pressing Aids. Private and Public Responsibilities. Resumé.

Lectures and Concerts

THE entrance to the Lecture Hall is from Boylston Street only. The doors will be open one half hour before each lecture or concert.

Concert of Chamber Music. Lois Porter, Violin; Quincy Porter, Composer, Director of New England Conservatory of Music, Viola; Lois Schaeffer, Flute; Melville Smith, Director of the Longy School of Music, Piano. 8.00 Sun. Dec. 2.

Gallery Talk on the Exhibition of Etchings and Lithographs by Jean Louis Forain, to be held at the Library during December. Arthur W. Heintzelman, N.A., Keeper of Prints, Boston Public Library. [The talk will be given in the Albert H. Wiggin Gallery.] 5.00 Mon. Dec. 3.

The Origin of the White Mountains. Illustrated. Marland P. Billings, Ph.D., Associate Professor of Geology, Harvard University. (Field and Forest Club.) 8.00 Thurs. Dec. 6.

Music For the Stage and Movies. Cyrus Durgin, Music and Dramatic Critic, Boston Globe. 8.00 Sun. Dec. 9.

Prevention of Juvenile Delinquency. G. Howland Shaw, LL.D. (hon.), Sociologist, former President of National Conference of Juvenile Agencies, American Prison Association, etc; former Assistant Secretary of State (1941–44.) 5.00 Mon. Dec. 10.

Meet the Author. John Holmes, Poet, Professor of English, Tufts College and David McCord, Poet, Editor of The Harvard Alumni Bulletin. 8.00 Thurs. Dec. 13.

Medieval Manuscripts. Illustrated. Zoltán Haraszti, Keeper of Rare Books, Editor of "More Books," Boston Public Library. 3.30 Sun. Dec. 16.

[Valuable manuscripts from the Library Collection — Bibles, missals, psalters, books of hours as well as chronicles and other secular works, representative of the various types of illumination will be on exhibition in the Treasure Room during the month of December.]

Concert. Pierre D'Archambeau, violin; Kalman Novak, piano. 8.00 Sun. Dec. 16.

Dickens's Christmas Carol. Illustrated. Edward F. Payne, President of the Boston Branch of the Dickens Fellowship. 3.30 Sun. Dec. 23.

A Selected List of Books Recently Added to the Library

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This list should be used in conjunction with BOOKS CURRENT, *a bi-monthly list the publication of which the Library began in October 1943.* BOOKS CURRENT *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* MORE BOOKS *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* BOOKS CURRENT *only.*

General Reference Books in Bates Hall

Film Daily Year Book. 1945. New York. 1945. 992 pp. **Gen. Ref. Centre Desk**

McSorley, Joseph. An outline history of the Church by Centuries. St. Louis, Herder. 1945. **Gen. Ref.BX945M3=BX945.M3**

Massachusetts, General Court. Manual for the use of the General Court for 1945–1946. Boston. [1945.] 734 pp. **Gen. Ref. Desk=6439.5**

Massachusetts State Federation of Women's Clubs. [Manual.] 1945–46. Boston. [1945.] 316 pp. **Gen. Ref. Centre Desk**

Peral, Miguel Angel, *editor.* Diccionario biografico mexicano. Supplement. Mexico. [1944.] 465 pp. **Gen. Ref. CT565.P42**

Peters, James Lee. Check-list of birds of the world . . . Vol. 5. Harvard. 1945. 306 pp. **Gen. Ref. QL677.P45**

Sargent, Porter, *publisher.* Handbook of American private schools. 1945. Boston, Porter Sargent. 1945. 1016 pp. **Gen. Ref. Centre Desk=3598.414**

South American handbook for 1945. London, Trade and Travel Publications. [1945.] 841 pp. **Gen. Ref . 641.24**

U. S. Office of war information. American handbook. Washington. [1945.] 508 pp. **Gen. Ref. JK424.U565**

United States. Supreme Court. Cases Adjudged in the Supreme Court at October term, 1944. Washington. 1945. 845 pp. **Gen. Ref. KUS.10**

Who's who in Australia. 1944. Melbourne. [1945.] 906 pp. **Gen. Ref. 644.10**

Year Book of the Congregational Christian Churches . . . 1944. General Council of the Congregational Christian Churches. 1945. 420 pp. **Gen.Ref.642.37**

Agriculture

Mickey, Karl B. Man and the soil; a brief introduction to the study of soil conservation. Chicago, International Harvester Co 1945. 110 pp. Plates. **S623.M48**

Moore, Arthur. The farmer and the rest of us. Little, Brown. 1945. **9338.1A117**

Wilson, Charles Morrow, *editor.* New crops for the new world. Macmillan. 1945. viii, 295 pp. 32 plates. **SB111.W63**
Sixteen chapters by as many specialists on the migration of crops and new experiments in the Americas, including information on palm oils and waxes, rubber, drugs, forest resources of tropical America, cane sugar, etc.

Bibliography. Libraries

American library association. Sixty educational books . . . 1924–44. Boston Public Library. [1924–45.] Illus. ***Z5811.A51**
Compiled for the American Library Association and the National Education Association.

Porter, Bernard H. Henry Miller: a chronology and bibliography. [Baltimore, Waverly Press.] 1945. 36 pp. ***Z8574.93.P6**

Smith, Edgar Wadsworth, *editor.* Baker street inventory, a Sherlockian bibliography. Summit, N. J., Pamphlet House. 1945. 11–81, [13] pp. ***Z8240.S6**

Wilson, Louis Round, and Maurice F. Tauber. The university library; its organization, administration and functions. Univ. of Chicago. [1945.] x, 570 pp. Illus. **Z675.U5W75**

Biography. Letters

Aitken, James, *editor.* English diaries of the XIX century, 1800–1850. New York, Penguin Books. [1944.] 160 pp. **PR1330.A5**

Ayling, Keith. Old Leatherface of the Flying Tigers, the story of General Chennault. Bobbs-Merrill. [1945.] 274 pp. **E745.C35A9**
The life and stupendous achievements of General Chennault, who organized the famous corps of the Flying Tigers in China and for years held back the Japanese.

Bronowski, Jacob. William Blake, 1757–1827, a man without a mask. [London,] Secker & Warburg. 1944. 153 pp. **PR4146.B67 1944**

Clemens, Cyril. The man from Missouri, a biography of Harry S. Truman. Webster Groves, Mo., International Mark Twain Soc.; J. P. Didier, distributors, New York. 1945. 184 pp. **E814.C55**

Malvern, Gladys. Good troupers all, the story of Joseph Jefferson. Macrae, Smith. 1945. 287 pp. PN2287.J4M3
The life of the actor famous in the rôle of Rip Van Winkle, which he played for nearly forty years. Many contemporaries of his on the stage appear in the book.

Masefield, John. New chum. Macmillan. 1945. 268 pp. PR6025.A77N4 1945
Vivid reminiscences of Mr. Masefield's apprenticeship aboard the *Conway*, a training ship for the British merchant fleet.

Mizwa, Stephen Paul, *editor*. Nicholas Copernicus, a tribute of nations, edited by Stephen P. Mizwa. New York, Kosciuszko Foundation. 1945. xix, 268 pp. QB36.C8M59
"Gaute mater Polonia" (words and melody): p. 48.

Rilke, Rainer Maria, *1875–1926*. Letters of Rainer Maria Rilke, 1892–1910, translated by Jane Bannard Greene and M. D. Herter Norton. Norton. [1945.] 399 pp. PT2635.I 65Z514

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American directory of collection agencies, The. Spring-Summer. 1945. Washington, The Service Pub. Co. [1945.] 288 pp. **HF5558.A51

Andrews, John P. Your personal plane. Sloan & Pearce. [1945.] 230 pp. NBS

Anglo-American year book, The, 1945. London, American Chamber of Commerce in London. [1945.] 390 pp. **HF302.A58

Arndt, H. W. The economic lessons of the nineteen-thirties. Oxford Univ. 1944. 314 pp. NBS

Bankers' almanac and year book for 1944/45. London, Skinner. [1945.] 2152 pp. **HG1536.B21

Benson, Barbara E. Music and sound systems in industry. McGraw-Hill. 1945. 124 pp. NBS

Best's fire and casualty aggregates and averages. 6th annual edition 1945. New York. Best. 1945. 137 pp. **HG9765.B56b

Chamberlin, William H. America: partner in world rule. Vanguard. [1945.] 318 pp. NBS

Collins, C. Cody. Love of a glove. New York, Fairchild Pub. Co. [1945.] 128 pp. NBS

Cressey, George B. The basis of Soviet strength. McGraw-Hill. 1945. 287 pp. NBS

Eckman, Donald P. Principles of industrial process control. Wiley. [1945.] 237 pp. NBS

Elfenbein, Julien. Business journalism. Harper. [1945.] 341 pp. NBS

Faught, Millard C. Falmouth, Massachusetts. Columbia Univ. 1945. 190 pp. NBS

Film daily. Film daily year book of motion pictures. 27th annual edition. 1945. New York, Film Daily. 1945. 992 pp. **PN1998.F48

Greenberg, David B., and Henry Schindall. A small store and independence. Greenberg. [1945.] 243 pp. NBS

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